

Sets in Order

25¢

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NO. 4



CALLER'S EDITION

The Magazine of
SQUARE DANCING

Sets in Order

Published monthly by and for Square Dancers
and for the general enjoyment of all.

VOL. V NO. 4

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Los Angeles 48, California

AS I SEE IT . . . by Bob Osgood

Folks, we've discovered, subscribe to *Sets in Order* for a lot of different purposes. Some, who are callers, want the calls and instructions for just as many new dances as they can get their hands on. The round dance teachers and enthusiasts want to keep abreast of the latest in the couple dance field. Those whose interests are not along the teaching lines want, we are told, to know what's happening with square dancing all over the world. One lady wrote in that the only thing that she was interested about was news of what her own particular club was doing, while a man in an eastern city said he was collecting bits of patter and took *Sets in Order* just so he could occasionally add to his collection.

Well, whatever the purpose is, each month we try to load into the magazine as complete an assortment as we possibly can so that everyone will find something.

Take this issue, for instance. Almost everyone has heard of Ed Durlacher and almost everyone realizes the summer problems of keeping our youngsters interested and happy, so for the first three pages of this issue, Ed offers some very wonderful suggestions along this line. For the round dance, Ginger Osgood, who handles this department, has come up with "Hayloft Schottische." You'll also find the instructions for "Merry Widow Waltz."

We "review" a new magazine, printed in Japanese; a special feature written by Helen Orem from the woman's viewpoint appears on pages 8 and 9; and Arnie Kronenberger in our square dance calls department, comes out with two dillies which should prove popular everywhere. Harold Bacon of Flint, Michigan, and Ruth Graham of Northern California have the spotlight this month—a pair of callers doing remarkable jobs. Then there is the usual Calendar of Square Dancing Events, On the Record, and other regular features, all of which make us feel that we have accomplished what we have tried to do—that is, bring something for everyone.

Sincerely,

Bob Ogrod

Comes the Summer...and?

By Ed Durlacher

MAKE THAT HOT WEATHER PAY OFF IN A HARVEST OF YOUTHFUL DANCERS



ED DURLACHER

COMES the summer and millions of teenagers will be seeking recreation in every form that the word implies. This, naturally, presents a problem not only to them but to the communities in which they live. In the past few years much has been done by the various recreation agencies for these months that tax the imagination of even the most alert of this particular age group.

Comes the summer and, for the most part, square dance groups close shop until cooler weather. This means that square dance callers find themselves with, like the teenagers, a vacation on their hands. A vacation that can be put to wonderful ser-

vice in introducing square dancing to so many young people who not only will enjoy it but will become enthusiastic followers as well as goodwill ambassadors for this activity. It is this age group that will keep square dancing alive through the years to come.

Kids Love It

Experience shows that young people take to square dancing like ducks to water. In the parks of the City of New York they make up approximately 65% of the dancers. They are the ones who must be credited with the success of what has happened. Here is the story in brief.

In 1940 the Department of Recreation of the Parks of New York City consented to try square dancing in one of the park areas. The first evening was more or less a nightmare. This particular area was used for skating and those who were present had come for that purpose rather than to participate in what they considered to be a "corny" activity. For the first portion of the evening they jeered, cat-called and did everything they could to show their scorn of what was taking place. But, yet, little

(Please turn the page)

ABOUT THE AUTHOR

The name Ed Durlacher is perhaps one of the most familiar in the square dance field. His records and books on square dancing have helped many a newcomer become interested in his hobby. For many years Ed conducted fantastically large square dance parties on the Mall in Central Park, New York. His success with young people has led many other parks and recreation departments to seek his advice and help in setting up similar programs. At present, Ed and Mrs. Durlacher are in the midst of a tour which has taken them through the South and this month sees them in St. Petersburg, Florida, April 8, 9, and 10; Springfield, Illinois, April 13 and 14; Danville, Illinois, April 16 and 17; Pittsburgh, Pennsylvania, April 19 through 23; and Madison, Wisconsin, April 28 through May 2.



by little as individuals they were coming out of the stands to join in. By the end of the night far more were on the floor than off. When asked if they would like another square dance the following week there was a perfunctionary round of applause that could be considered either yea or nay.

The following Monday evening it was discovered that not only were no skates in evidence but that more than double the number of the first session was present. When the call came to come out on the floor the vast majority took their places within a few minutes. Not one voice was raised in dissension. That was the beginning of what was to become the most popular and best attended activity ever held in the long history of the parks. It became a mushroom growth.

The Idea Grows

From the hundred or so the first night it grew, as time went by, into thousands. In that one area as many as 600 sets have been counted on the floor at one time. The fact that the dances were curtailed for three years due to the war had no effect. When it was announced in 1944 that the dances would again take place the word spread like wild-fire. The following figures are my own. Park departments count per hour attendance and so are two-and-a-half times as much.

Over-all attendance for 1940, 6,000.

Over-all attendance for 1951, 276,000.


All dances have been kept to the recreational ones so that new people may join in at any time. Each night basic figures are

taught in simple dances for the first hour. After that the dances most enjoyed are done with a new figure instructed each week. From the very start all dancers were asked for their utmost cooperation in taking care of new people coming into their sets. It is nothing to see regular dancers splitting up to take care of those who may need a bit of help. Prior to each dance a walk-through is given so that all may know what to do. It is wonderful to watch every set following in time with the instructions. All know that the success of each dance depends on the cooperation of everyone present as that is the way they learned and so know others need the same. Teenagers think nothing of accepting those much younger or older in their sets. In fact they enjoy teaching others.

No Deportment Problem

What may be amazing to those who feel that teenagers are a problem is their perfectly marvelous deportment. Once the simple rules are told to them they follow them to the letter. Actually far better than many of their elders. As a police captain once put it "I can see members of many former 'gangs' dancing together. Since this square dancing 'business' came here we have been able to go about our regular work without worrying about 'gang' trouble." It is cute to see the reaction of those who are regulars when a new group tries to kick up their heels. One or two will approach this group to tell them 'the facts of life.'

At once they become aware that their actions are not wanted and that is the end of that. They take great pride in being



Teen-agers who danced along with the adults at the mammoth St. Paul Winter Festival are typical of thousands who are learning square dancing across the country.

called "wonderful" and do their utmost to deserve it. Do not think for a moment that they are not "normal" teenagers because they very definitely are. They come from every social strata known to a great city. It is nothing to see those who go to the most exclusive private schools dancing with those considered to be in the under-privileged class without thought as to who they are or where they are from.

Callers who have or can arrange for free time can do a very needed work in this. Most recreation departments will appreciate all the assistance they can get. At times there is no money in the budget for outside help so the work must be for little or nothing. Many communities, however, welcome the sponsorship of newspapers or other business concerns who in the interest of better public relations will pay for the services of a caller and orchestra. Actually there is nothing more commercial about this than in the field meets, marble tournaments, swim meets or other activities now being sponsored. Properly conducted and presented square dancing will

SIX RULES

There are simple rules covering community square dances whether it be for just teenagers or every age group:

- a—Each dance must be kept to those that can be taught within two minutes.
- b—Figures must be taught progressively with all figures kept to the simplest until they are mastered one by one.
- c—New dancers must be accepted and welcomed whether it be at the beginning of the evening or at the very end. If they feel they are unwanted they will probably never come back again.
- d—Walk-throughs must be made whenever there is less than 70% regular dancers in attendance. (It only takes a minute to do this and GOOD dancers will never mind doing it.)
- e—At no time should a minority group's wishes be adhered to when it is not in the best interest of the majority.
- f—Keep it fun. Keep it recreational.

bring out far more people than most of the others.

So . . . comes the summer . . . and . . . ?

That is for each and everyone of you to decide.

WANT MORE DANCES?

A special edition of *Sets in Order* designed for "callers and teachers of square and round dancing" is prepared each month by a special staff. Square dances, round dances, breaks and patter sent to *Sets in Order* offices from all parts of the country are included in this special edition marked "The Workshop." These dances for the most part have not been tested and are presented in the form in which they have been received by *Sets in Order*. In this issue of *Sets in Order* Caller's Edition, for instance, are the following dances and

breaks: Louise; Outside Suzie; Hash Break; Six to the Center; Reverse Thar; Hawthorne Detour; Sides Divide; The Whitebear Mixer; Break; Reverse the "A"; Put Your Arms Around Me Honey; End of the World; Walkin' My Baby Back Home.

This special Caller's Edition of *Sets in Order* which costs an extra 10c per issue (\$1.20 a year and available only to subscribers of *Sets in Order*) contains an average of from twelve to twenty different dances.

MERRY WIDOW WALTZ

By Dr. Lloyd Shaw, Colorado Springs, Colorado

Music: Columbia 35503, L. Shaw 1-101, Victor 25-1020, MacGregor 607, O. T. 8050, 4-Star 1353.

Directions for M, W does counterpart. Handholds never released.

Measure

Pattern

First Verse

1-4 Rock back; forward; back; forward;

In closed dance position, M's back to center: rock back on L for full 3 counts of measure; then fwd on R for meas. 2. Repeat for meas. 3 and 4

5-8 Step, —, swing; step, —, —, side, —, close; side, —, turn;

Open to semi-closed dance position both facing LOD, step fwd L, swing R fwd; step fwd R, turn in to face partner in closed position; step L to side in LOD, close R to L on 3rd count of measure; step L to side in LOD again and both turn to face RLOD, handholds loose but not released.

9-12 Step, —, swing; step, —, turn; back, —, turn; dip, —, swing;

Step fwd R, now moving in RLOD, swing L fwd; step fwd L, turn in to face partner; step R in RLOD and pivot on R to face LOD in semi-closed position while swinging L around on outside in a semi-circular arc; dip back on L and swing R fwd in LOD.

13-16 Waltz; waltz; waltz; twirl;

M starts the CW waltz stepping fwd on the R and progresses in LOD. He twirls the W R face on the 4th meas. fudging a little for smoothness and correct footing.

Second Verse

1-4 Rock back; forward, 2, 3; back, 2, 3; forward;

Again in closed dance position, M rocks back on L for full meas. 1; rocks fwd on R, followed by 2 quick steps in place L, R, (a waltz balance); rocks back L, R, L; rocks fwd R and turns to face LOD in semi-closed position.

5-8 Step, swing, hop; run, 2, 3; step, swing, and; dip, —, swing;

Step fwd L, swing R fwd, hop on L (fast); run fwd in LOD R, L, R; turn in to face partner, step L in LOD, pivot on L to face RLOD (R face for M) while swinging R around in an outside semi-circular arc; dip back on R and swing L fwd in RLOD. (Keep handholds loose but do not break.)

9-12 Run, 2, 3; step, swing, and; dip, swing, —; waltz;

Run fwd L, R, L in RLOD; turn in twd partner step R in RLOD pivot on R (M, L face) to face LOD while swinging L around in outside semi-circular arc; dip back on L and swing R fwd in LOD; 1 waltz starting fwd on R and assuming closed dance position.

13-16 Pivot, 2, 3; 4, 5, 6; 7, 8, 9; twirl;

A fast ballroom pivot starting on M's L, 1 step to each beat of meas. W twirls R face on last meas. Some dancers continue to waltz here and leave out the fast pivot.

Some areas do only the first verse, others alternate the first and second verses.

ON THE COVER

Fashion Note: New Costume for Round Dance! Not really, just an April Fool's bit of fun as performed by Eve Maxhimer and Dale Garrett, round dance teachers on the staff of the 1952 Asilomar Institute.

スリー レディース チェーン

Three Ladies Chain (Listen to Mocking Bird)

レコード C 892、64 呼×6 のレコードならばこのまま。

64×5 ならばフィナーレを省く。

1 小節 4 呼。16 小節 (640 呼) 6 回繰返し

A イントロダクション

フォア バタフライ (ガアルソダインヌ) ポンジョンで、
位置交換 (8) 二、四組同様 (8) 一、三組同様位置に 返る
四組同様返る (8).....32

ド レフト コーナ コーナ同志左手をとつて反時計に一廻転.....8

チェイン、ブライマネード.....24

B フ イ ガ

ランス 一組は二組の前に行き (4) 一男二女、二男一女、右
足、左足左側 (5) 右足を前にスウィング (6) 右足右側 (7)
にスウィング (8).....8

レフト〜ダツク 4 人手をつないで左へ 4 歩、一組は外側に
組はアーチを作り、一組は下をくぐつて中央に出で、三組と向.....8

レディース チェイン 一女四女入替る、四女二女入替る.....32

4. レディース チェーン 一組と三組レディース チェン.....16

二組、三組、四組は次に、B、フイガをくりかえす.....64×3

welcome!

スクエア・ダンスをやられる方は是非

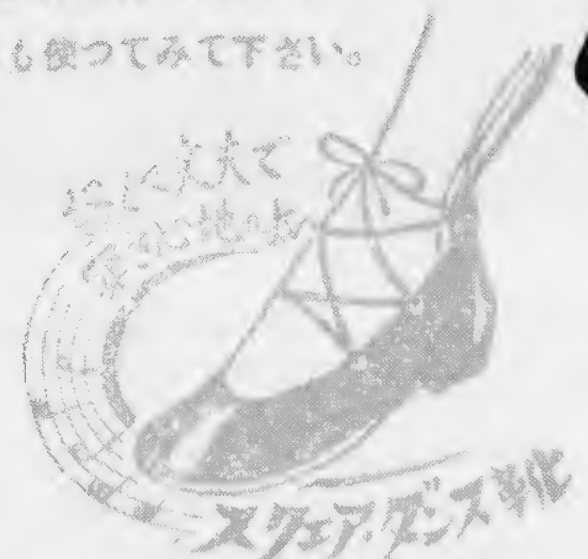
またオフィス・学校の上等にも使つて下さい。

A NEW star shines out in the field of square and folk dance publications. This new one is called "Folk Dance Digest." Designed to fill a real demand, this 28-page booklet, chock full of dance ideas, is printed all in Japanese! Opening the book from what we who are accustomed to reading English would call the back, and thumbing through it, we find pictures of square dancers in action, written instructions for such calls as Three Lady Chain (Listen to the Mocking Bird), When the Work's All Done This Fall, My Old Kentucky Home, Family Waltz, Gay Gordon, Conversation Mixer, and other dances that are equally as popular in this country as they are in Japan.

Advertising for ballet slippers, and Victor Records are among those whose pictures help us recognize the product that is featured.

Y. Nakazawa is the editor, and his address: 3-1 Gofukabasi Nihonbasi, Tokyo, Japan.

日本舞踊界に
新風を吹く
この本は、
踊る方、見る方
の両方に
役立つ。其の
上、何れも
も便覧な
デザインは
上り見ると
感服する。



株式会社

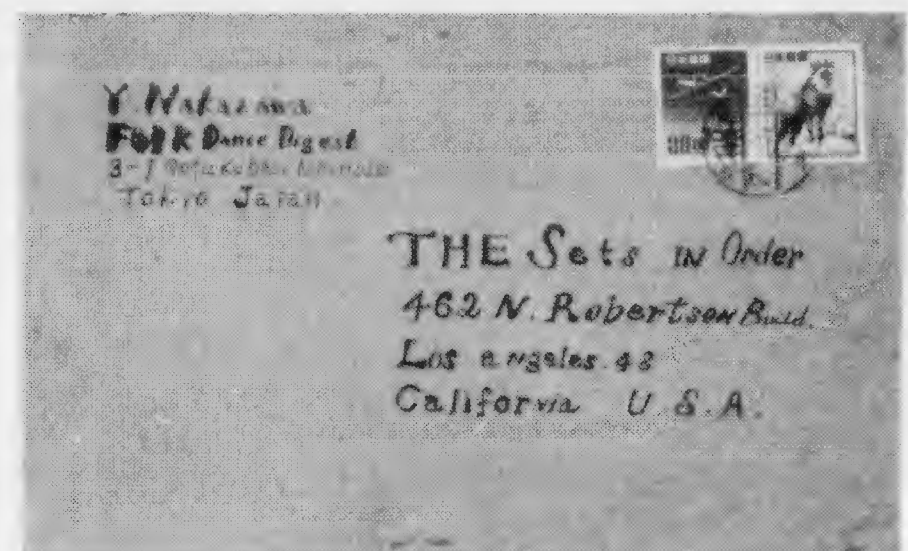
タキザワ

靴履メーカー

御来店の上実物を御覧下さい。

東京都台東区浅草東馬場3-4
電話 浅草 (84) 9353番

10



WOMEN on the SQUARE

the undercover story...

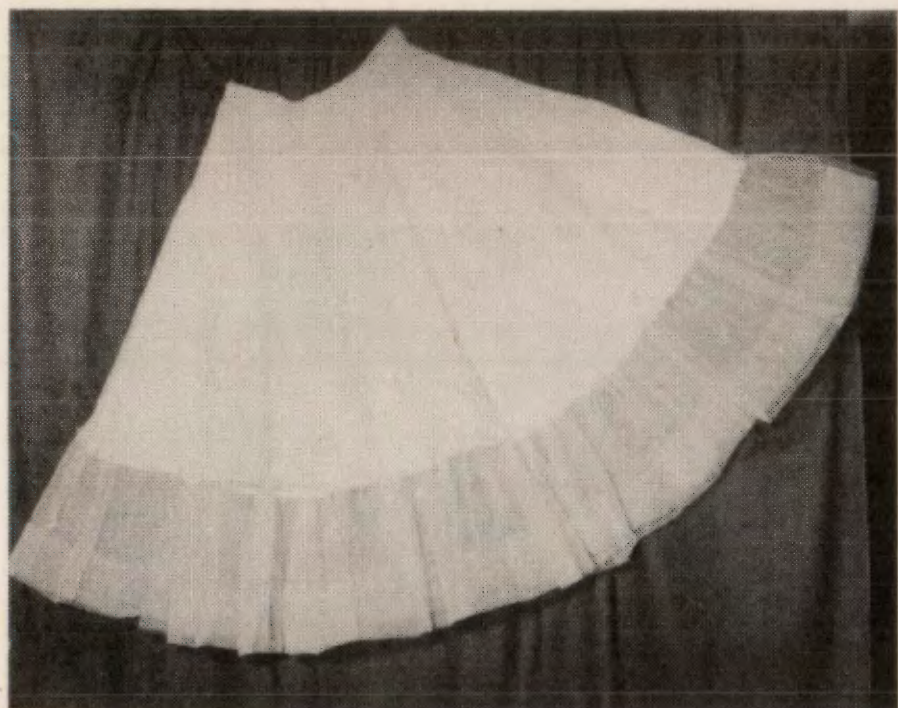
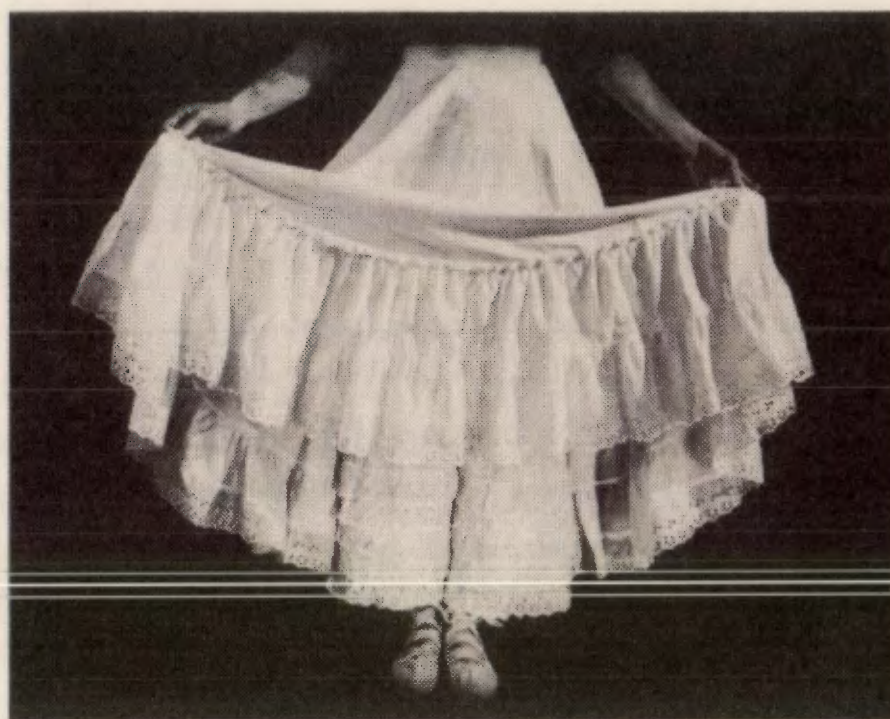


Sissy Britches. The most controversial and certainly the most saucy of the square dance undies. These are seer-sucker briefs with be-ribboned ruffles. On the credit side, they are cool and ideal for the girls who don't like to wear hose to square dance. On the debit side they do expose a length of feminine underpinnings, and, let's face it, are not always worn by those who should! Longer panties of this type come to mid-thigh or to just above or below the knee, and are charming.

Made by Eunicemaid

Pantaloons and Petticoat. This combination in cotton preserves the flavor of the old days and is very feminine, as well. Designed to be worn under longer length dresses, the petticoat is also very practical for two-piece dresses. The dress blouse can be tucked under the waist-band of the petticoat, thus insuring doubly against its pulling out during the exertion of the dance. Ruffles can be starched fairly heavily on the full-circle petticoat, but caution! too much starch makes the ruffles a dangerous weapon to swish on a crowded dance floor!

Made by Catherine Ogle



Full, Paneled Cotton Petticoat, with Nylon Net Ruffle. The net of this particular pretty is put on ingeniously so that it will not scratch bare legs or tear nylon hose as a raw edge of nylon might do. The lower ruffle is folded back away from the legs and stitched down firmly. A second ruffle is sewn on top of this and its raw edge is kept away from the legs by the bottom ruffle. Nylon net, with its body and strength, will hold skirts out to the desired powder-puff effect, and is one of the most welcome additions to the dance undie wardrobe.

Made by Parasol Shop

THE glamour and fun of the fluffy ruffles the gals wear for square dancing extends far below the surface, namely to those increasingly lovely undies which add zip and dash to a whirl.

There are varying schools of thought on the undercover story, beginning with the re-birth of square dance interest about five or six years ago, when the trend was all to the "authentic," reaching back into history for pantalettes and hoops and the like. An increasing dance tempo and gentlemen's bruised shins have discouraged somewhat the use of hoops, although they are still worn in some spots and sometimes for exhibition work.

The undies now worn are those chosen for comfort and beauty. Depending upon the individual, there are square dance undies to suit every taste and new designs combining the qualities that are popular with almost all of the square dance sisterhood.

Pictured on these pages are some of the most popular types of square dance undies as offered by some of the Southern California designers.

Kriskay Petticoat. Something new. Introducing Kriskay, a new material which is permanently stiff, not requiring starching. A self-striped appearance gives this a special interest, and it can be hung dripping wet to dry, not needing ironing! The design shown here is made to fit snugly over the hips, flaring out to a set-on full circle, bordered by rick-rack. This petticoat also comes in a full circle with a ruffle.

Made by Debby of Brentwood



All Nylon Net Petticoat. Tier upon tier of nylon net make this one of the most fluffy of all the petticoats, and with its bounce and resilience, the nylon net does not crush. Coming in a variety of pastel shades as well as white, the froth of net revealed during "skirt work" is piquant and colorful. This, as most of the petticoats, is made in the accepted "ballerina" or "just-above-the ankle" length.

Made by Kathy's Cottons

Full Cotton Slip. Still very popular is this crisp cotton slip, fitted flatteringly through the bodice and having a full circle skirt. Bright ribbons threaded through the ruffle beading can match the square dance dress underneath which the slip is worn.

Made by Eunicemaid





AUTOS and

ALLEMANDES



Harold D. Bacon, Mott Foundation recreation director and Board of Education physical education supervisor, is Flint's "Mr. Square Dance."

By Tom Mayes

FLINT, Michigan, not only makes good automobiles. It can also boast of a lively reputation as a square dance center of Michigan. Its 12 square dance clubs have over 2,000 members.

Probably the person most instrumental in developing square dancing popularity around Flint is Harold Bacon of the Flint Public School system and the Mott Foundation, a philanthropic organization active in community education and recreation programs. Bacon first picked up an interest in old time dancing 20 years ago when he journeyed to Detroit to take lessons from Benjamin Lovett, Henry Ford's dancing master. He later passed these teachings along to Flint folks at evening recreation classes. At the first class he had enough people for two squares. Now he instructs gatherings of 200 to 300 adults a night, two or three nights a week, as Flint's school gyms echo with stomping and laughter.

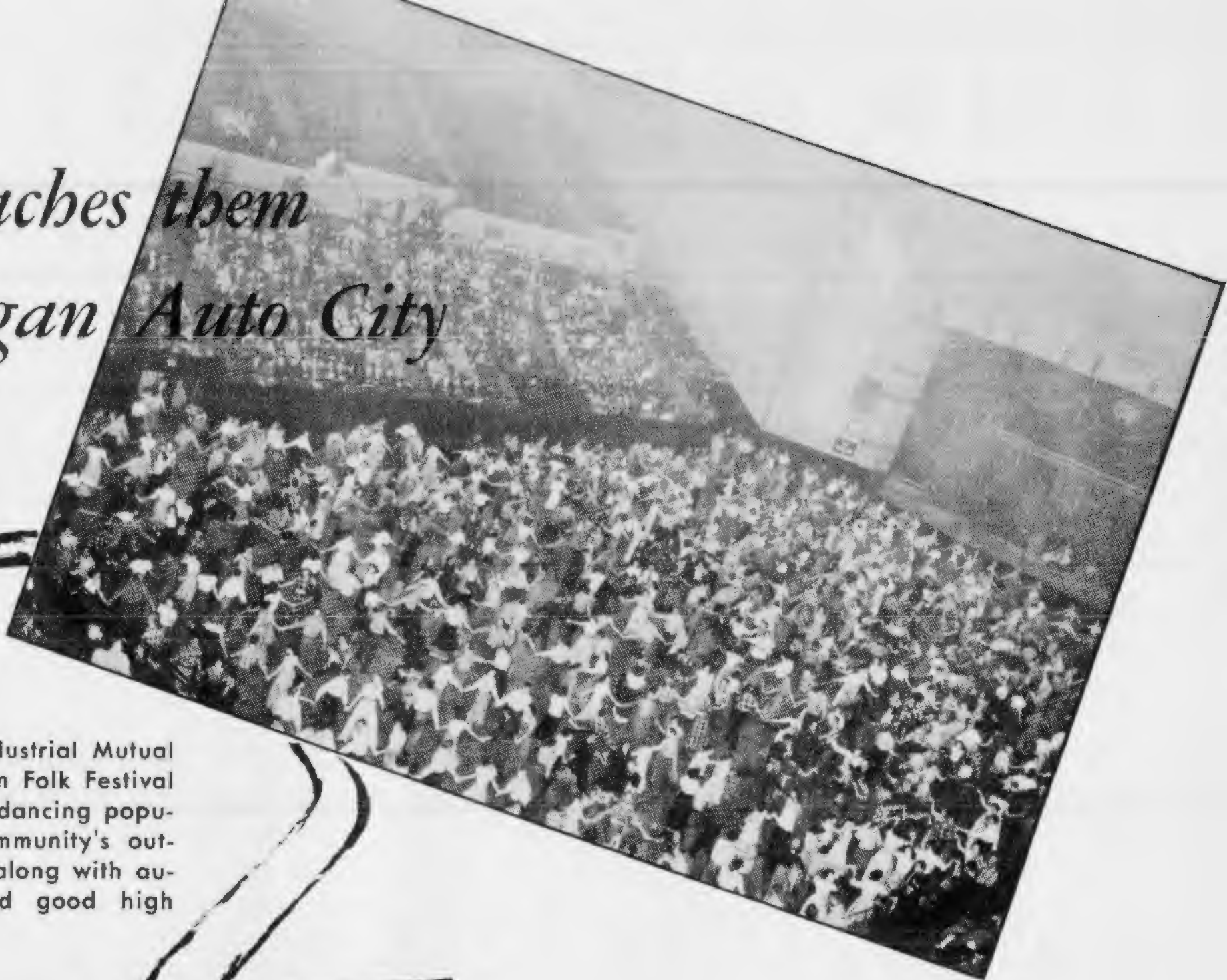
Square dancing in Flint serves more than a recreational and cultural purpose. Each fall during National Education Week, Mr. Bacon fills the huge Industrial Mutual Association auditorium for a community Folk Festival. Attendance is usually around 5,000, counting both dancers and spectators. Four or five groups of students from Michigan colleges and universities appear

at the Festival in feature dance numbers they have learned in their recreation classes. This plan was conceived with foresight: their appearance at the Festival sheds a light of importance on their dancing, and since many of the students are potential group leaders—teachers and recreation workers—the experience may some time pay off in promoting square and old time dancing in other areas.

Harold Bacon's teachings embrace the basic old time dances. This inclusion may be traced to a long friendship with Grace Ryan, Central Michigan College instructor. Miss Ryan's book, "Dances of Our Pioneers," serves as Mr. Bacon's "text." Mr. Bacon keeps up other contacts by traveling west each summer to attend Lloyd Shaw's summer school at Colorado Springs.

To help stimulate local interest, Mr. Bacon attempts to keep a steady stream of outstanding callers appearing in Flint. So far, visiting callers have included "Pappy" Shaw, Ed Gilmore, Bob Osgood, Raymond Smith, Al Brundage, Rickey Holden and Herb Greggerson. The visit Bacon probably remembers best is the one from Ed Gilmore three years ago. While sashaying with Mrs. Gilmore, Harold took a bad spill and cracked a shoulder blade, which removed him from the caller's stand for two weeks. At the end of that time, good as new, he was up again calling, and has been gathering momentum ever since.

Bacon teaches them in Michigan Auto City



Above — Here is the Industrial Mutual Association auditorium on Folk Festival night. Flint rates square dancing popularity as among the community's outstanding characteristics, along with automobile production and good high school football teams.



Left—California caller Ed Gilmore, right, gets acquainted with local fans on one of his Flint visits. From left, Walter E. Scott, GM Public Relations representative, Mrs. Scott, Harold Bacon and Gilmore. Folks who attend Bacon's classes come from all walks of life, including tool-die machinists, newsmen, attorneys, and cab drivers.

Right — The University of Michigan's contingent goes through a grand right and left at the annual Folk Festival. Other student groups come from Michigan State College, Wayne University, Central Michigan College, State College of Education and Flint J. C.



Photos by Bill Gallagher

SUMMER INSTITUTE

WHAT do you do at a Square Dance Summer Institute? You dance and dance. Basically, for a square dancer, a real honest-to-goodness square dancing vacation becomes an unbelievable paradise. Whether he's a caller, or whether he's just a dancer interested in the fun and enjoyment square dancing has brought and is continuing to bring him, a square dance camp, such as Asilomar, on the rugged, beautiful shores of the Monterey Peninsula in California, brings him new experiences in square dancing friendships compared to nothing he had dreamed imaginable.

What is an average day at the Asilomar Sets in Order Summer Institute? Well, aside from the "free time" which is generously given to those who wish to admire the beauties of the neighboring scenery, the morning starts after breakfast, at 9:00 o'clock, with a session of square dancing for comfort. This is the place where roughness is eliminated, where little tricks and helps on styling emphasize the fun, and yet bring out the considerate and more attractive forms of square dancing patterns. Following this, an hour of round dancing, with an emphasis on the fundamentals along with a good smattering of the old and some tasty samples of the new. Next it's time for an hour of square dancing for fun, with some of the best known callers in the country demonstrating what has proved to be a formula of enjoyable programming and fun dancing. By then it's lunch time.

Following lunch, another hour of round dancing; then some more time is spent on squares, new and old, with contra dancing, workshops, experimental sessions, all having their proper place.

At 3:30 each day the only period exclusively for those interested in calling is set aside, with leaders chosen for their ability and knowledge of the square dance calling profession, giving views that are aimed to help every caller become more proficient.

Next, it's dinnertime, followed by a regular town meeting with hunks of philosophy, bits of news, and lots of community singing led by two of the finest folk singers. Each night is then highlighted with a regular three-hour dance, called by members of the faculty, with top-notch square dance recording orchestras supplying the music, featuring party ideas and surprises, brought from all over the United States.

Yes, this is just a sample day, and every day is fun day in each of the two thrill-packed square dance sessions at Sets in Order Summer Institute. Special illustrated brochures are now ready and will be mailed to anyone on request. Simply write Sets in Order Summer Institute, 462 North Robertson Boulevard, Los Angeles 48, and rates, time schedules, and all information will be sent you promptly.

Don't forget—the first session is from June 29 through July 4; the second session is from August 30 through September 4. Plan your vacation—**SQUARE DANCING AT ASILOMAR!**



TERRY

Community singing led by two of the "tops" in the folk field is one of the highlights of each of the two Asilomar sessions for 1953. Terry Golden, who's heard on Folkraft Records, will be at the June session; and Sam Hinton, Decca recording artist, is featured in August.



SAM

SHIFT THE GEARS

By Luke Raley (Grasshoppers Club)

Record: S.I.O. 2007, Oklahoma Red Bird.

Ladies to the center and back to the bar

Gents to the center with a right hand star

Turn the opposite lady like an allemande thar

Back up boys in a right hand star

Four gents star by the right around to the opposite lady, turn her by the left and back up in a right hand star.

Eight roll away with a half sashay

The gents back up in the same old way

Four couples break star, walk around 1/2 turn, drop left elbow holds, turn individually to complete full turn. Now ladies are starring left in center walking forward, gents are on the outside on ladies' right arms, walking backwards.

Throw in the clutch and put 'er in reverse

It's twice around the ring or burst

Walk right by your own little pearl

It's a right hand around the next little girl

Four couples drop right elbow holds, ladies walk forward on inside, men walk forward around the outside ring, passing partners twice, and taking the next lady by right arm around.

Corners left and don't be shy

Meet your honey and pass her by

The right hand lady with a right hand 'round

Partners left like an allemande thar

Back up, boys, in your Cadillac car

Four gents turn their present corners by the left forearm, go back to and pass their present partners and turn their right hand ladies by right forearm. Gents go back to partners, turn them by left forearm and back up in a right hand star.

Throw in the clutch and put 'er in low

It's twice around that ring you go

Meet that gal and pass her by

Turn the next with a left hand around

All four couples drop left elbow holds, gents walk forward (CW) while ladies walk forward around outside of ring (CCW). Gents pass partners twice, turn next lady by left forearm.

Corners all with a right hand around

Back to the partner with a left hand 'round

Go all the way around

To the right hand lady with a right hand 'round

Partners left like an allemande thar

Back up boys in a right hand star.

Shoot that star with a full turn around

Right to the corner when she comes down

Four couples break star and all walk around forward to their corners, turning them by right.

It's a once and a half to a wrong way thar

Back up boys in a left hand star

Four couples turn until gents are in center, starring left and walking backward, while ladies walk forward, keeping forearm holds.

Throw in the clutch and put 'er in high

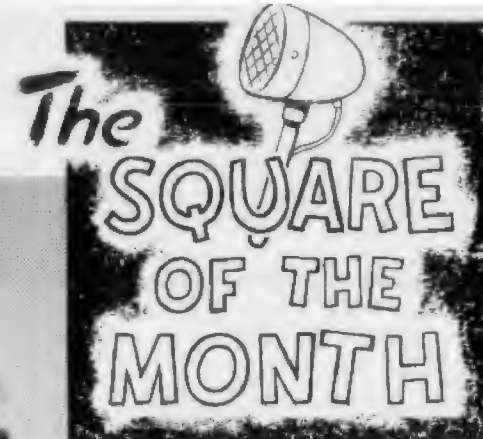
It's twice around that ring you fly

Pass that gal right on by

Turn the next with a right hand around

Corners all with a left allemande

A right to your partner, and a right and left grand.



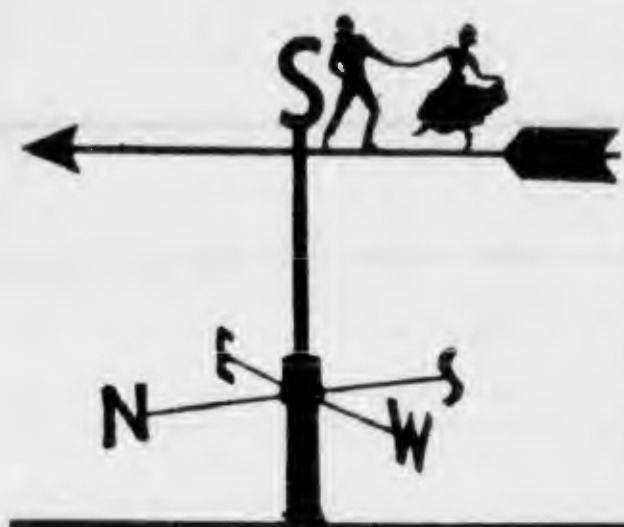
RUTH GRAHAM

Reports from our spies in the San Francisco Bay area tell us that the tall and pleasant lady featured on our caller page this month is to be credited for much of the present interest in square dancing in her area. Ruth lives in Castro Valley and started folk dancing in 1943 under the direction of Buzz Glass. In 1949 she decided she'd like to teach folk and square dancing, so Buzz suggested she learn to call, which would make it much easier for her to teach than would the use of called records.

Ruth laughed at the idea, but later, in April 1950, while attending Mills College Dance Institute, she gathered up all her courage and entered a caller's class being conducted by Sandy Tepfer. From that day to this she's put herself to sleep nights learning squares (and ooooh! such nightmares!). She went to one of Bill Castner's callers' classes, too, and feels she owes much thanks to Bill for his help to her.

Ruth taught several combination folk and square dance groups, but, upon taking over the Grasshopper Square Dance Club a year and a half ago, she found more and more time being devoted to calling, so that now she has only one combination group, the Square Rounders.

Recently elected chairman of the Callers' Workshop of the Dancers' Association, Ruth says that her three children now have more time to devote to themselves! Her severest critic is her husband, Dud, without whose patience and understanding she'd never get along.



'ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

Utah

The Grandview Acre Club of Ogden is one of the most active square dance clubs in Utah, and have been meeting each Saturday night in their own club house for over three years, with Drew Whitney calling. Their special parties are traditionally fun, with midnight finding everyone seated around one big table, enjoying refreshments and topping it all off with informal singing. Once a month the group gives a subscription to Sets in Order to one of the members.

Mississippi

The Boots and Calico Square Dance Club was founded January 6, at Biloxi, by Loray and Pearl Bennett, and Melvin and Lorine Holly. This is the first private club in this Gulf Coast Area, and so is proving successful. Membership stands at a dozen couples with new members being welcomed in on every dance night. The club dances on Tuesdays at the Back Bay Community House. Visitors of the square dance fraternity are welcomed. Call 2-1273, Biloxi.

Alabama

Joe Mays reports that although square dancing is comparatively new in Birmingham, Alabama, enthusiasm is at a high level. Seven square dance clubs have recently banded together to form the Greater Birmingham Square Dance Federation. Members are: Promenade Club; Quadrille Club; Belles and Beaus; Rebel Reelers; Allemande Club; Shades Valley Dancers; and Cliff Reelers. Alma Peters, Promenade Club, is federation president. The new group will serve as a clearing house for square dance matters and to promote square dancing in the area. On January 30th, Rickey Holden called at the Y.W. Corral to an enthusiastic group. Plans call for bringing other name callers to Birmingham in the near future.

Louisiana

Square dancing is zooming in this southern state. During the past few months dancers have swung to Joe Lewis, Red Warrick, Les Gotcher and Lou Torrance in addition to local callers. On Feb. 7, Bogalusa was added to the dancing list when Charley Bogan and his Square D Boys journeyed from New Orleans to open the activity. Charley was "spelled" by Betty Jean McCall, also from New Orleans. The next jamboree will be on April 11, when the Rip 'n' Snort Club will sponsor Manning and Nita Smith at the New Orleans YWCA.

Connecticut

At the second meeting of the Connecticut Square Dance Callers' and Teachers' Assn., Al Brundage of Stepney was elected President. Other officers are Winthrop Tilly, Richard Forscher, Gloria Hemmings, and Ralph Sweet. There are 32 members in the group, and meetings are held bi-monthly on Sundays. After the business meeting, refreshments are served, followed by dancing. At future meetings it is planned to have guest callers from different parts of the country so that they can share their styles and ideas with the Connecticut group.

The Greater Hartford Square Dance Club of the Hartford, Conn., YMCA, held its 2nd annual meeting on January 30. Chuck Lawrence was elected President, with J. Bard McNulty, Terry Cadieux, Victor Harris, Elsie Dolliver, and Gloria Hemmings on the board with him. The Hartford Club meets every Friday, with Al Brundage calling the 1st and 3rd, and club callers rotating on alternate Fridays. Club membership now stands at 170, and is limited to those dancers proficient in both Western and Eastern style.

Texas

Square dancing in Texarkana, Texas, is quite new, comparatively, but growing rapidly. Beginners' classes are filled, and about 1,000 couples are dancing in the town's four fine clubs. Two of the clubs have over 100 couples as members, the "Taw and Gent," and the "Circle Eight." One of those largely responsible for promoting square dancing in the area is Jim Brower, also active in organizing the Four States Square Dance Association which has been in operation for a year. The Association's first Festival, in April 1952, had 80 sets of dancers and over 1,200 spectators. The second Festival, on April 25, in Texarkana, will probably reflect even greater enthusiasm in its attendance.

Panhandle Square Dance Assn. of Texas held their winter Jamboree and Clinic at Borger on January 31, with about 500 in attendance. New officers for 1953 are Ralph Crandall, Borger; X. A. Austin, Dalhart; Walter Clay, Pampa; Grant Hockenberry, Amarillo; Henry Miller, Tulia; F. C. Huth, Phillips; and J. A. Burrow, Dalhart. The Association, organized in 1949 with H. Grady Wilson as President, now has 55 clubs representing 31 cities.

Tab these two big events coming up in Texas. One is the First Annual Houston Couple Dance Festival, Mason Park Recreation Bldg., Houston, on April 25, 2 to 5 P.M., Workshop; 8 to 11 P.M., Dance and Exhibitions. The event is co-sponsored by the Parks and Recreation Dept., and five Houston Couple and Folk Dance Clubs, The Co-Da Club, Folksters, International F/D Club, Love F/D Club, and Houston F/D Club.

Second is the square dancing in connection with the Buccaneer Days at Corpus Christi, May 1, 2 and 3. The City Park and Recreation Depts. have built outdoor dance slabs on the T-head, landscaped it, and put in a really good P.A. system. About 160 plus squares can dance at once. On Friday night there will be a \$6,000 fireworks display visible from the sea wall, and followed by a square dance. Saturday will continue along with a couple dance festival and Saturday night dancing, as well as a big parade. There will even be a carnival and boat racing, water events, etc. Something for everybody, and especially square dancers.

Oregon

Cal Golden, the Kid from Arkansas, appeared as guest caller at the February 15 Jamboree at Oaks Pavilion, Portland. Appearing under the auspices of the Art Gibbs' and the O.N.O. Dancers, Cal presented a lively program of old and new squares for the 320 square dancers in attendance. Cal will appear again at the same spot on April 12, sponsored by the Columbia Callers' and Instructors' Council.

Maryland

Over a thousand square dancers from all over Maryland attended the 5th Annual Jamboree for the benefit of Maryland 4-H Clubs, at New Armory, University of Maryland, College Park, late in February. The gals wore colorful square dance dresses, mostly plaids with ruffles and full skirts. Cowboy shirts adorned the men folks. George Meekins called a zinging "Alabama Jubilee," and Chuck Kinser's, "Catch All Eight" had the crowd scurrying. Other callers on the program were Eb Jenkins, Gus Brailer, Jack Clark, Art Fridinger, Bob Peters, Harold Heier, Jim Grove, H. A. Deck, Stanley Sutton, John Hiatt, Bob Benjamin, Mac McKenrick, Maurice Flowers, Hap Hobbs, Pat Paterick, and Ely Renn. Adelaide Courtney led figures for the "Glow Worm Gavotte."

Florida

It's Harold Emery who edits the magazine, "Bow and Swing," not Bill Embury, as we said last December.

Big time in Tampa on April 10-12 when the 1st Annual Statewide Florida Square and Folk Dance Festival will be held. Don Armstrong is Chairman and the affair will be jointly sponsored by the Florida Callers' and Teachers' Assn. and the Tampa Recreation Dept. Place for the April 11 dance is the Florida State Fair Grounds Stadium, with a "smooth-surface" dance area which will dance 350 sets plus plenty of "grass" surface for the overflow. The Stadium seats over 6,000 spectators. Tampa has made available the City Auditorium, Recreation Centers and the huge Gym which will hold over 100 squares for other activities during the 3 days. Some of the callers on the program will be Fred and Mary Collette from Atlanta; Don Armstrong and Jimmy Clossin from Florida; and Ed Durlacher from New York.

HAYLOFT SCHOTTISCHE

An Original Dance by Jim and Ginny Brooks, Everett, Washington

Introduced at "N-Sid-Sen," Northwest Folkdance Leadership Camp, August, 1952.

Record: "Black Mountain Rag," Black Mountain 100 (slowed considerably — depending on mood), or any hoedown with a positive beat.

Position: Side by side, M's R arm around W's waist, W's L arm on M's R shoulder.

Directions for M.

Measure

Cue and Directions

"A"

1-2 Walk, 2; 3, brush;

Fwd L, R, L, brush R fwd.

3-4 Change, 2; 3, tap-tap;

W rolls from R to L side of M, turning twd him as she crosses over in three steps. M steps back R, L beside R, and fwd R. W now on M's L. M now has L arm around W's waist, her R hand on his L shoulder. Both take quick steps (change of weight each step) in place on the balls of the feet to produce a "tap-tap" accent to the music.

5-8 Repeat walk and change as above, W rolling back to M's R side. (Start with same feet as above which this time will be inside feet—M's L, W's R.)

9-12 Two-step; two-step; twirl, 2; 3, swing;

Two reg. two-steps in closed dance position making one complete CW rotation. Twirl W R-face under leading hands in three steps as M takes three steps fwd beside her. Both swing inside feet fwd between them, semi-closed position.

13-16 Twirl-back, 2; 3, tap-tap; two-step; two-step;

Reverse action of twirl above. W twirls L face under joined hands (M's L, W's R) in three steps as M steps bwd in RLOD R, L, R. Both tap quickly as in meas. 4 above. (M L-R) Now do two closed dance position two-steps making one complete CW rotation, progressing CCW.

"B"

17-24 Walk, 2; 3, turn; back-up, 2; 3, turn; (repeat)

W may twirl into walk if she likes. Starting R hips adjacent, both hands joined, your own L in front of your chest, your R extended to side in front of partner. Starting M's L and W's R take 16 steps in LOD, turning to change direction you are facing on every 4th count but continuing to move LOD. Turn twd partner as you change direction of facing.

25-26 Roll-away, 2; 3, tap-tap;

Both moving LOD, turn away from each other to face again, open slightly to face RLOD. Arms akimbo—don't join hands. The roll-away is done in three steps, then do the two quick accent taps (change of weight quickly).

27-28 Roll-away, 2; 3, tap-tap;

Both moving RLOD, repeat action above on opp. footwork, again not joining hands while doing the tap-tap. This is reverse action and direction from 25-26.

29-32 Two-step; two-step; twirl; twirl;

Reg. dance position assumed as you start the first two-step. One rotation in two two-steps. Man takes four more steps beside W as she makes two complete twirls under leading hands in four steps. Finish in orig. pos.

CALLERS PLAN "APPRECIATION" SHOW

A-SQUARE-D DISTRICT DANCES

The Third District of Associated Square Dancers presented a bang-up dance on February 15, at Culver City Veterans' Memorial Auditorium, complete with Valentine theme. M.C.'s were Bob Osgood and Fenton (Jonesy) Jones, with outstanding callers stepping thru a great cut-out red cardboard "heart" to perform. Jim York made a surprise guest appearance and was greeted with an ovation from the crowd. Round Dancing from 1 to 1:30 P.M. was under the direction of Med McMasters and Gordon Moss, and square dancing followed. This was one of the slickest dances of the year.

The First District Dance planned for April 19, will be an April Showers Party and decorations will all be on this theme at Olive Recreation Hall in Burbank. M.C.'s will be Fenton (Jonesy) Jones and Paul Pierce. No tickets will be sold at the door. First District Director is Harry Steiner.

YUCAIPA CLUB CELEBRATES FIFTH

Yucaipa Valley Square Dance Club celebrated its 5th birthday with fun, hoo-rah, and Hollywood personalities on February 14th, in Yucaipa. Kathy Mancke, of Hollywood, a club-member, was responsible for the show which included songs by Roy McDonald and Mrs. Mancke; a Spanish dance, Irice McCarthy; song and dance by Gordon Moss, Roy and Jane McDonald, with Betty Farrington at the piano. Also programmed were Phil Monroe, cartoonist; and Joe Verner, Norm Seifert, and Phil Monroe, acrobats. Sam Donnelly, Joe Clapp, Fred Barnes and Jim Bess from the local crowd, also did a dance. Club officers re-elected are: the Gene Belis, Wymer Brocks, and Jack Roberts'.

ZIPPY PARTY FOR TWO CLUBS

Bustling with enthusiasm was the get-together of two clubs on February 25th. The Wednesday Night Club at Jefferson Recreation Center, Pasadena, took the party to their guests, the Loma Alta Class, at their own lovely quarters, the Cafetorium at Loma Alta School, Altadena. Barry Binns calls for both of the groups, and Merl Olds also guest-called. About 60 people attended and were given red balloons to wear on their right wrists all evening. At the end of the evening, dancers burst their partners' balloons, and slips of paper fell out, instructing them all how to find their "eats" partners. Lucille Griffith and her committee, assisted by Dot Fite, furnished the ideas and theme was a patriotic one. Bill Kinner is president of the Recreation group and the two classes may combine into one large club.

A top-notch entertainment is being planned by well-known Los Angeles callers as a thank-you to the dancers. Noteworthy is the fact that script, props, casting, direction, music, etc., for the skits are being supplied from the callers' group itself which comprises a professional contingent from the major Hollywood studios. Date is April 26th, and admission will be by ticket only. Details to be announced at square dance clubs.

NEW CLUB OFFICERS

Fairly new year still, and brand-new officers for some of the clubs. Beverly Hill Billies' new officers for the next 6 months are Vic Sheppe, Otto Stave, John Morrow and Roy Butchers, with Kitty Odle, Jerri Stave and Frank Grunden heading committees.

The new ones at Rinky Dinks are all of the petticoat brigade. Witness. Dottie Jones is Chairman; lone Harter, Secy., Betty Franzen, Treas. They're "in" for 6 months.

Lennox Square Hoofers elected Fred Robards, Ed Durrett, Dorothy Clark, and Steve Lucas. They meet 1st and 3rd Saturdays at Lennox Womens Club and held their 5th birthday party on February 21. Mary Mahoney, wife of the outgoing Prez, baked the cake.

LONG BEACH ACTIVITIES

Lazy 8's, that fun-lovin' club, celebrated Valentine's Day on February 12 at the Ben and Sally Dance Studio, Long Beach, amid showers and bowers of red paper hearts. This is a group that gets a kick out of a party and they don't mind doing a little extra work to achieve their effects. The Jack Pitts' and Loren Cornishes (he's Prez) committee-ed for this dance, where, besides the festooned hearts, tables were decorated in Valentine motif, with centerpieces by Evelyn Henry. She also played "sweetheart" music as the crowd filed in to enjoy the ice cream rolls and heart cup-cakes. Leonard Jones is caller for the group, and Bert Passarello did a guest-call for the Valentine shindig.

Officers for Fairs and Squares of Long Beach are Dorothy and John Eckels, Betty and Bud Jackson, Mabel Dale, Pat and Leo Blostic, and Jack Hutcherson. The club recently visited the Whirlaways and the Houghton Park Clubhouse really jumped to Bob Van Antwerp's calls.

The Star Dancers are comprised of Long Beach police officers and their wives. They've been dancing every Wednesday since last October to the calling of Bob Williamson. Bill Stovall is Prez of the club.

SAN FERNANDO SASHAY

By Larry Shiffer

Spring Tonic! Are you a Dance-Skipper? Do you feel tired, run-down, old before your time? Leave the pills alone and try a different tack, a change of atmosphere. You'll find it's really a stimulating experience to attend a square dance away from your regular clubs. There's something about the enthusiasm of a strange group which seeps into your blood, and you recapture a feeling of renewed vigor. You still have the old pep; it's just lying idle!

A new caller, new patter, new faces will keep you up on your toes. You may miff things a bit at first, but keep with it. Try it—that's half the battle.

Here are some ideas for the treatment:

On Mondays, Max Wolf's Intermediate dance at Van Nuys Jr. High. Or, if it's rounds you want, there are instructions by Crissy Pickup and Gordon Moss at Round Robin Hall, also Bill Holmes' group at Sun Valley Jr. High.

Tuesday's quite a night for dancing. Starlight Squares (Glen Story) at Sun Valley Jr. High; Al McMullen at Round Robin Hall; Ralph Maxhimer's Merry Go Rounds (1st and 3rd), Van Nuys Women's Club. There's Joel Orme and the Jubilee Squares (1st and 3rd) at Victory Van Owen Playground.

If you're a beginner and not yet blase, hop over to 2nd and Brand J.H.S., San Fernando. Spike Henderson will put you through the paces.

On Wednesdays, the B & B's hold sway at 4525 Irvine, N.H. Jr. High. This is a very active group for singles. Henderson has a refresher course for Intermediates (2nd and 4th) at 5435 Vesper, Van Nuys Jr. H.S. Hollywood Hi Steppers offer rounds. Story has his Flying Squares at Sun Valley Jr. High.

Thursdays. Sherman Chavoor dishes it out at John Burroughs school, Burbank. A good beginners' group. Homer Garrett's Y-Knot Squares meet 1st, 3rd, and 5th at Victory-Van Owen, a good place to catch up on rounds, too. Benny Mathews has his Friendly Squares and the Heignesfields came all the way from Germany to be with this friendly group.

Fridays. Country air is good for curative reasons, so pay a little visit to Russ Gleason and

his Country Cousins, Radford and Hart, North Hollywood. More country air at Reseda Playground with the Dudes and Dolls. Teen-agers can drop by 8851 Laurel Canyon where Homer Garrett's Y-Knot Twirlers maintain a fast clip.

Saturday already, and you're all keyed up by now. Maybe you can wangle an "invite" to a closed group. Wagon Wheelers, or Tarzana Squares. On the open list, Dipsidoos (1st, 3rd), 4525 Irving, N.H. Jr. High. Do C Dos (Jonesy calling), Sherman Oaks Playground. Reseda Playground Allemanders, Haylofters, Double V's at Victory Van Owen. Howdy Podners in Van Nuys. See what fun this week has been?

Miscellany: Friendly Squares (Thurs.) is moving to 5901 Cahuenga Blvd., where Round Robins meet on 4th Wednesdays now instead of 4th Thursdays.

SAN GABRIEL VALLEY AND ENVIRONS

Square-O Club, of Highland Park, whose caller is Dale Garrett, elected as new officers, Guy Collier, Alice Teagarden, Marie Wallace, and Homer Holt. This being a one-dance-a-month club, they decided to visit a different club each month. Square-O started by dancing with the Y-Nots at Arcadia Square Loft in February.

The Wednesday night group at Jefferson Recreation Center have Bill Kinner as President, with Russell Knott, and Betty Jayne serving with him. As soon as weather permits the group will move to the patio of Jefferson Recreation Center, 1501 E. Villa, Pasadena. Intermediate dancers are invited to join them in dancing to Barry Binns' calling, 2nd and 4th Wednesdays.

Sunny Hillbillies is the newest Orange County club. Jim and Dorothy Henderson of Fullerton are the first Prezes and Al and Doris Reed are Secretary-Treasurers. The club meets each Wednesday at Sunny Hills and there are six sets in the charter group. Average attendance, with guests, is 8 sets. Lefty Allemande is caller and intermediate dancers are invited. There is occasional workshopping of dances included in the Saturday night open dance program at Sunny Hills.

Tab the new beginners' class with Barry and Bea Binns, sponsored by the Pasadena Recreation Dept., Tuesdays, 8 to 10:30 P.M., Luther Burbank School, 2046 N. Allen, Altadena.



Includes dance descriptions, new calls, Folk and Square Dance news, pertinent advertisements, pictures, cartoons, articles by Folk and Square Dance leaders, record and book reviews, costume information and personality sketches—\$2.50 a year.

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THE WORKSHOP



FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

APRIL 1953

ABOUT THIS ISSUE

Fourteen dances (3 rounds, seven squares and four breaks) make up this issue of The Workshop. To all of you who have sent in your calls and dances, thanks. Please keep it up. Be sure, when submitting copy for The Workshop, that it is put in as nearly complete form, with explanation, etc., as possible.

The Workshop goes only to those who subscribe to the special Caller's Edition of Sets in Order. The cost is 10c per issue (or \$1.20 per year), and is bound right into your monthly magazine. We'd like suggestions of things that could better help you in The Workshop.

BREAK

By Ross Christianson, Los Angeles, Calif.

Allemande left with your corner girl
Right hand round your partner whirl
Gents to the center with a left hand star
Turn the opposite lady from where you are
Star by the left in the center of the set
Turn your own, you're not through yet
Allemande left from where you're at
Back to your own and box the gnat
Go all the way round but don't go flat
Meet your own and box the gnat
Now a left hand swing with the right hand girl
Pass your own without a whirl
All swing your left hand girl.

HASH BREAK

By George Elliott, Studio City, Calif.

Allemande left and a right to your girl
It's a wagon wheel and you make it whirl
The hub flies out and you hold your hat
A right to your gal and you box the gnat
A left to the corner for a wrong way wheel
The faster you go the better you feel
Now spread the wheel away out wide
Girls duck under the gents' right side
To a left allemande like allemande "A"
A right and a left and a half-sashay
Now re-sashay, go all the way around
The four gents star in the center of town
The opposite girl with a left hand round
Now corners right and pull her by
Swing the next and don't ask why
She's your own so promenade home.

BREAK

Allemande left in the Alamo Style
A right to your partner and balance awhile
Balance in and balance out
Box the Gnat, turn half about
Balance forward and back to the land
Box the Gnat to a left allemande, etc.

SIDES DIVIDE

As Called by Geo. Elliott, Studio City, Calif.

First and third go forward and back
And the sides trail on through
Go round just one and don't get sore
Come through that couple to the middle of the floor
Star by the right in the middle of the ring
Sides divide and opposites swing
Back by the left in the middle of the pan
Sides divide—swing once again
Circle up four in the middle of the floor
Sides divide and swing once more
Break that ring at your home plate
Sides divide and swing all eight.

ENDS CHANGE OVER

An Original Dance by Al Scheer
(Any Opener, preferably a star pattern.)

First and third, you take a swing
Lead right out to the right of the ring
And circle four into a line,
Go forward and back and you're doing fine.
Ends change over on the longer track
Ends cross set diagonally, using center star to get to places.
Eight to the center and eight fall back.
Ladies chain across the set,
Now down the line, you're not thru yet,
Chain those ladies across the way,
Now down the line and there they stay.
All four couples a half sashay,
And the ends change over on the longer way.
All join hands and circle left,
Circle left but not too far
Now eight to the center in a right hand star,
Back with the left from where you are.
Gents reach back and listen to me,
Pull 'em all thru for a ci-do-ci*
Corner left and back to your own
Give her a swing and promenade home
Repeat for side couples.

*A ci-do-ci is the reverse of a do-pas-o or partner right, corner left, back to partner, give her a swing or twirl and promenade.

Domino!

OUTSIDE SUZIE

By Frank Tyrrel, Castro Valley, Calif.

First and third you balance and swing
Head ladies chain across the ring
Chain across and don't get wet
Heads lead right out to the right of the set
Circle four and don't you blunder
The inside arch and the out outside under
Circle half go once around
Pass right through to a Suzie Que
Turn the opposite lady with the right hand round
Partner left with the left hand round
Opposite lady with the right hand round
Partner left with the left hand round
Circle half and don't you blunder
Side couples arch the heads duck under
Circle four go once around
Pass right through to a Suzie Que
Turn the opposite lady with the right hand round
Partner left with the left hand round
Opposite lady with the right hand round
Partner left with the left hand round
Circle four and don't you blunder
Side couples arch the heads duck under
Pass right through and split the ring
You go back home and swing and swing.
Repeat for sides

REVERSE THAR (A Break)

By Dave Clavner, Los Angeles, Calif.

Allemande left and allemande thar
Right and left and form a star
Back 'em up boys, in a right hand star
Spread that star way out wide
All slide out to hand holds.
Box the flea, put the girls inside
The ladies back up and don't you blunder
Reverse 'em thar and go like thunder
Gents break star and go forward to outside;
ladies duck under gent's L arm with 1/2 R
face turn to form RH star in center. Men go
forward, ladies backward.
With a once and a half, we're gonna shoot that
star
To the corner gal for a wrong way thar
Boys back up in a left hand star
Break out of star with L arm swing 1 1/2
around. Go to corners (original partner) with
R and gents go into LH star in center. Men
back up, ladies forward.
Box the gnat and reverse 'em thar
The gals back up in a left hand star
Men break star and go forward to outside,
Ladies duck under gent's R arm with 1/2 L
face turn to form LH star in center. Men go
forward, ladies backward.
Allemande left with the ol' left hand
Partner right and a right and left grand
Drop hands and all walk forward to original
corners for allemande left in usual way to
continue with right and left grand or other
pattern of Caller's choice.

HAWTHORNE DETOUR

By Walt Woodham, Los Angeles, Calif.

First and third balance swing
Promenade the outside ring
All the way around and then no more
One face two and three face four
Go forward eight and back with you
Forward again with a right and left thru
Then pass thru and face right back
And the inside two go forward and back
Forward again with a right and left thru
Line up four, we're still not thru
Go forward eight and back with you
Forward again and pass thru
Join hands again and the ends turn in
Circle four in the middle of the ring
Go full around and pass thru
Swing the gal that's facing you
Original partner.
When two and four promenade the call should
be:
All the way round let's have some fun
Two face three and four face one.

LOUISE

By Henry Supka, Houston, Texas

Position: Open dance position, gent starting on
his L, the lady starting on her R. The footwork
is directed to the gent.

Music: "Louise"—Columbia 39514 by Ken Griffen.

Measures

- I**
1-2 Step, step, step, hold; grapevine, hold;
Starting on l, take three steps in LOD
(l, r, l), and hold (count 4); now step r
behind l, (in LOD), step l to side, step r
beside l, and hold (count 4).
3-8 Repeat measures 1-2; ending with two
slow two steps: two step; two step; lady
now does to twirls under the gent's l
arm; now the gent makes one complete
turn away from partner in 2 steps (l, r),
while the lady stands in place.
II
9-12 Grapevine, point; grapevine, point; two
step; two step;
(In closed dance position.) Step l to side,
step r behind l, step l, point r; repeat
grapevine, point; in RLOD. Now take
two slow two-steps turning CW making
one complete turn.
13-16 Forward, 2, 3, swing; back, 2, 3, hold;
around, 2, 3, swing; around, 2, 3, swing;
(Open dance position.) Take three steps
in LOD (l, r, l), swing r forward; repeat
steps in RLOD moving backward, hold
(count 4). While the gent is moving back-
ward the lady turns in three steps to
banjo position stepping l, r, l, swing r
forward; now moving around step l, r,
l, swing r forward; now step r, l, r,
swing r, forward, making one complete
turn.

The dance is repeated twice followed by a break
using measures 9-12. It is again repeated twice,
then ending with measures 9-12 and a bow.

END OF THE WORLD

Original Dance by Dr. J. Vannes Boone,
Dallas, Texas

Western Jubilee Record #513 with
calls by Mike Michele.

Flip side instrument, Key "C"

**1—And now let's all do-sa-do with your corner
Come on back and you swing with your own
Now an allemande left on your corner
And you do-sa-do round your own**

Come on and weave down that old winding lane
Pass right and left shoulders around the ring
as a right and left grand but without touch-
ing hands.

**When you meet that little Jane you will swing
Partner.**

**Then you keep her in your arms and promenade
her**

Promenade to the end of the world

**2—Now the head two couples out to your right
and circle**

Couple #1 with couple #2; couple #3 with
couple #4, circle left twice around.

And you circle to the end of the world

With an old barrel roll, the heads dive below

From the circle of four, no one turns loose.
Lead couple walks forward under the arch
formed by other couple. Still hold on. As
lead couple gets under arch, the other couple
lowers their arch behind lead couple and
waits. Lead couple, still holding on, turn their
backs to each other and raise their joined
hands and lower them over their own hands.
This will put both couples into a four leaf
clover formation with both couples facing
each other and all of their hands crossed in
the center.

A four leaf clover—and on you go

Buzz step to the left.

Yes, you roll that other couple down the hill

Lead gent, still holding partner's hand, raises
his right hand and forms an arch, and pulls
with his left hand. The other couple walks
under the arch. Still holding all hands, the
other couple raises their joined hands, turn
back to back, and both couples are again in a
circle of four with everyone facing in and no
hands crossed.

**Then you step right out and swing that oppo-
site Jill**

Waist swing the corner girl. This is best exe-
cuted if the couples will circle until leading
couples are on the outside of the square be-
fore breaking to swing sornor. Then when you
swing partner (next call) all couples will be
near home.

**Now you leave her there alone, go back and
swing your own**

And you swing her to the end of the world

3—Repeat No. 2 above—First line:

**Now the same two couples out to your left and
circle**

Couple #1 with couple #4, couple #3 with
couple #2, circle left twice around.

4—Repeat.No. 1 above.

5—Repeat No. 2 above—First three lines:

**Now the side two couples out to your right and
circle**

Couple #2 with couple #3, couple #4 with
couple #1, circle left twice around.

And you circle to the end of the world

With an old barrel roll, the sides dive below, etc.

6—Repeat No. 5 above—First line:

**Now the same two couples out to your left and
circle**

Couple #2 with couple #1, couple #4 with
couple #3, circle left twice around.

7—Repeat No 1 above.

PUT YOUR ARMS AROUND ME HONEY (Round Dance)

By Julie and Bert Passerello, Lon Beachg, Calif.
Music: Western Jubilee—No. 591—Put Your Arms
Around Me Honey. Slow down below 78 RPM.
Position: Closed dance — man's back to center.
Lady facing in. Directions for Man—Lady counter-
part throughout.

Measure

Pattern

1-4 Two step left—two step right—pivot 2-3-4

In closed dance position take one 2 step
to side L in LOD. One 2 step to side R in
RLOD (clinch) and take 4 ct. pivot CW
one (or two) full turns around.

5-8 Two step left—two step right—pivot 2-3-4
Repeat meas. 1-4.

**9-12 Two step one—two step two—buzz away
2-3-4**

Open position inside hands joined fac-
ing LOD. Take 2 two steps progressing
in LOD starting on M's L. Drop hands
and take 4 ct. buzz step (in small circle)
turning away from partner. Weight on
M's L pushing with R—one full turn—M
turns L—W R face.

**13-16 Two step one—two step two—buzz in
2-3-4**

Repeat 9-12 starting M's R and buzz in
towards partner, M turns R lady L.

**17-20 Two step apart—two step together—two
step forward—two step back**

Open position inside hands joined fac-
ing LOD thru meas. 17-24. Take one
2 step L out to side—one 2 step R to-
gether—one 2 step L fwd LOD one 2
step back R in RLOD (2 steps forward and
back are done in swaying motion).

**21-24 Two step apart—two step together—two
step forward—two step face**

Repeat 17-20 on last 2 step face partner
take closed dance position.

**25-28 Two step one—two step two—twirl one
—twirl two.**

Take 2 turning 2 steps CW. Lady makes
2 right face twirls under M's L—Lady's R
arms.

**29-32 Two step one—two step two—twirl one
—twirl two**

Repeat 25-28.

Dance goes through this record six times. Can
be used as a mixer. Twirl lady ahead on last
two twirls.

WALKIN' MY BABY BACK HOME

An original dance by Pauline and Cleo Harden

Music: Walkin' My Baby Back Home

Starting Position: Partners in Varsouvianna position facing counter-clockwise around the room. Lady does counterpart for entire dance.

Measure

PART I

1-2 Step, Swing, Back, Together, Step,—, Step,—.

Gent steps on left foot, swing R fwd., steps back on R, steps L turning to face diagonally away from center LOD. Step R, step L. Lady steps right, swing L, steps L back and to side passing in front of partner, draw right, step slightly fwd. on L, step R (the partners will have changed position. Man now on outside of circle).

3-4 Step, Swing, Balance back, —, step, —, step, —.

Without changing line of direction from diagonal, gent steps R, swing L, step back on L, step R (two counts) step L (two counts). Ladyd counterpart.

5-6 Step, ,Swing, Back, Together, Step, —, Step, —.

These two measures are reverse of measures 1-2. Gent steps fwd on R, swing L, step back on L, turns facing diagonally toward inside of circle as he draws R to side of L, he then steps fwd on L, and again on R. Lady counterpart crossing in front of partner to original starting position on gents right side.

7-8 Step, Swing, Balance back, —, Step, —, Step, —.

Gent steps L, swing R, balance back on R, and then takes two walking steps L, and R. Lady counterpart.

9-16 Repeat measures 1-8.

(Note: Through the entire first part of the dance partners progress LOD diagonally out, in, out, in.

PART II

17-18 Step, Step, Step, —, Balance back, — Balance forward, —.

Gent drops girls left hand, step slightly to L, turning his back to center of circle, he then takes two more steps R and L in place as lady makes a left face two-step-pivot to face him. Partners now take closed dance position as gent balances back on R (2 cts.), fwd on L (2 cts.). Lady balances fwd on L, back on R.

19-20 Step, Step, Step, —, Balance back, —, Balance Forward, —.

Gent steps R, L, R, in place as he releases the girl with his right arm and leads her with the left into a right-face two-step-twirl. Partners end facing each other in closed dance position. Gent balances back on L, fwd on R (each balance 2 cts.) Lady balances fwd on R, back on L.

21-22 Two, —, Step, —, Two, —, Step, —.

In closed dance position gent leads into two two-step-turns ending with back to the center of circle. On the last count swing slightly apart to semi-closed dance

position facing LOD. In the above turns gent steps L, draws R, turn on L, hold, step R, draw L, turn on R, hold. Lady counterpart.

23-24 Walk, 2, 3, Hold, Back, 2, 3, Hold.

In semi-closed position, partners walk in LOD. Gent step L, step R, step L, hold R with toe near instep of L foot. Without turning, partners walk backwards three steps and hold on the fourth count. Gent steps R, L, R, and holds L toe near instep of R foot.

25-26 Repeat 17-18 with exception that gent releases the girl with his right hand and leads her in both turns with L.

27-30 Repeat 19-22.

31-32 Walk, —, Walk, —, Walk, —, Balance back, —.

Gent takes two steps L and R in LOD as lady makes a two-step-twirl under his left arm. On the first count of the final measure both partners step fwd on outside feet. (gents L, lady's R) and on the third count they balance back on inside feet as they resume Varsouvianna position to start dance with Part I.

THE WHITEBEAR MIXER

By John Wald, St. Paul, Minn.

First and third you bow and swing

Lead right out to the right of the ring

Circle half and don't you blunder

Inside arch and the outside under

The two ladies chain while the side couples swing

Then chain right back in the center of the ring

Pass right thru in the center of the set

And circle full with the couple you've met

All the way around and don't you blunder

The inside arch and the outside under

Repeat figure until all couples have returned to their original starting position.

REVERSE THE "A"

By Jim York, Mill Valley, Calif.

(From a Do-paso)

Four ladies star to the opposite man

Box the flea with your left hand

Right to the corner for a wrong way thar

Gents back up in a left hand star

Shoot this star—Reverse the "A"

Gents are going wrong way around at this point (clockwise)

Go left and right, then a half sashay

Resashay go all the way around

Gents star left to the opposite dears

For a wagon wheel spin, but strip the gears

Spin em by the right and let them go

Catch by the left—Do-Paso

Corner by the right and around you go

Back to your honey with a left hand round

***And promenade the corner when she comes down**

This brings you back to your original partner.

***Alternate ending**

Right to your corner and pull her by

Allemande left and away you fly, etc.

FROM THE SAN JOAQUIN

The Awa Wegos had Bruce Johnson up to call for them on March 28th at Orosi . . . Crosby Squares will celebrate their 3rd anniversary on April 8. Old members who may have had to drop out, are invited to come back and re-join the gang with Hunter Crosby calling.

First dance of the Valley Associated Square Dancers was given at Alexander Hamilton Jr. High Gym, Fresno, February 21. About 20 squares attended. Callers were Bill Richardson, Bernie Ward, Bob Baker, and Red Leming. Next dance will be April 18 at Lemoore.

TWIRLERS ENTERTAIN GIRL SCOUTS

Homer Garrett and his Y-Knot Twirlers danced for 12,000 Girl Scouts at Pan Pacific Auditorium, Saturday, March 7th, making morning and afternoon appearances.

MORE BEGINNERS' CLASSES

Make a note for your interested friends. Beginners' square dance group meets at Horace Mann Jr. High, 7001 S. St. Andrews, L.A., every Thursday, 8 to 10:30 P.M. Oliver Flint is the instructor.

Cal Williams instructs a class at American Legion Hall, Maywood, every Wednesday, 7 P.M.

Brownie Brown has a group of beginners at Odd Fellows Hall, 406 E. Grand Ave., El Segundo. Vera Baerg will alternate with Brownie every Friday night. Louise and Frank Fittin are sponsors for this group.

SETS OUT OF ORDER THIRD ANNIVERSARY

The Sets Out of Order Callers' Club celebrated its 3rd Anniversary and Installation of Officers on March 1, at Sunny Hills. M.C.'s for the dance program were Don Frisbee and Lee Boswell, and the Installing Officer was Ray Shaw. Incoming officers are: Pres., Brownie Brown; VP, Earl Pechin; Secy., Angie Stork; Treas., Frankie Frankeberger. Outgoing officers are Don Frisbee, Brownie Brown, Jerry Boswell, and Lee Boswell. A large and enthusiastic crowd danced to 14 callers and music by the Harmony Homesteaders.

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NEWS NOTES FROM NORTHERN CALIFORNIA

By Dan Allen

The Northern California Callers' Assn. elected the following officers for the next year at its meeting in the San Francisco YMCA: Pres., Ken Samuels; VP Paul Rice; Treas., Ken Clark; Secy., Eileen Cullum; Membership, Karl Mallard. Committee chairmen are now to be appointed. After the meeting a large number of the group joined with many others for the trek to San Jose where Bruce Johnson put on his usual good dance. The first 2-day Institute for 1953 will be held by the Callers' Assn. at Murphy Ranch in Guerneville in May.

The Valley Swingers held a party on Valentine's Day at the San Lorenzo High School . . . On the same night, as on every 2nd Sat., the monthly club party of the Country Cousins, Shindiggers, Valley Paws and Taws, Villagers, and Skips and Misses, was held. It is a very successful joint effort with Ray Krogstad furnishing the music and the club callers, Bob Page, Homer Blincow, Ronnie Griffith, and Bessie Ellison.

New officers for the Star Swingers of San Jose are Aubrey Bailey, Rees White, Sammy Ramos, Ken Carson, and Bill O'Brien. They dance the 2nd and 4th Fridays at Campbell Union School under the direction of Bill Fowler.

Jim York called to a capacity house at Carpenter's Hall, San Rafael, on March 7th. This will be a regular 1st Sat. dance. Keep your eyes and ears open as it might have to move to a larger hall . . . Jim also called for Lockeford Mixers on March 21 . . . Wes Lampson reports that the Gaytimers and Dos y Dos Clubs, with the Redwood Empire Callers' Assn., are putting on a Jamboree in Lakeport, Sun. P.M., May 3rd . . . Fred Gordon and Ben Hood have started a beginners' class in Rocklin, about 23 miles from Sacramento, and had over four squares the first night.

CALLERS FOR NORWALK

Help from the area callers is requested for the square dance program at Norwalk Mental Hospital on Thursday. This is a most worth-while activity and those who wish to participate may call Gordon Hoyt, OXford 41-0691, in Whittier.

There's a new address for an old favorite!

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HAMILTONS RETURN TO SAN DIEGO

The Round Dance Institute, with Frank and Carolyn Hamilton, held at Balboa Park in February, proved such a success, the Hamiltons will journey south again on April 17, 18, and 19 to conduct a similar session.

HIGHLIGHTS FROM BAKERSFIELD

By Rae Ridlon

At the regular meeting of the United Square Dancers, there were present in addition to the regular members a committee from the Kern Co. Callers' Assn. The main business of the evening was formation of the joint committee of the two groups to plan the forthcoming 1st Annual Kern County Festival, May 16th. Serving for U.S.D. will be Joe Winn, Mrs. Ivas Calderwood, Mrs. Wes Stewart, Charles Kreamer, Dave Beauchamp, and Maynard Ridlon. From the Callers' Assn., Ken UpdeGraff, Chappie Chapman, Ed Pothier, Louis Leon, Carl Hayslett, and Gordon Lundeen. UpdeGraff will serve as General Chairman.

Bernice Braddon, caller for B-Squares of Bakersfield, is having a real experience on her trip through Europe. Especially driving an English Morris with the left-hand gear-shift, four speeds ahead, and a trick hop back to reverse. All this in a strange country where she doesn't exactly know where to go to get where she wants to go! She says, though, that the English bobbies and the Royal Automobile Assn. are extremely helpful. Bernice will be gone about 5½ months

but hopes to be back to attend the August session at Asilomar.

Glen Story came up to call for the Circle Star Club on River Blvd., with the Corn Squeezers providing the music. Guests were present from Long Beach, Van Nuys, Paso Robles, San Pedro, Bishop, and Delano, and joined with the Bakersfield crowd for a rousing good time. Carl Hayslett was chairman for the dance and the club ladies provided refreshments.

Squares Up Club took advantage of their regular dance night falling on Valentine's Day to hold a bang-up special party. Larry Reshaw, club caller, was assisted by other callers from the floor. Music was by Kenny Schmedding and King Cotton. Highlight was the presentation of a TV lamp to the Reshaws in honor of their 30th Wedding Anniversary. Prez Doc Stephens introduced new members Jimmy and Pat Fix, Dick and Phyllis Simons, Hoppy and Gwen Young, Woody and Emily Wilkins, Fred and Elise Wise, Kenny and Pearl Schmedding.

WESTERN ASSOCIATION JAMBOREE

Western Assn. of San Gabriel Valley Jamboree on March 8 at Sunny Hills was outstanding, with 50-plus lively sets on the floor to dance to Association callers. Bob Ruff made a pleasantly genial M.C., and the Ozark Hoedowners furnished the music. Dancers were present in numbers from San Diego, the Cow Counties, and other nearby areas.

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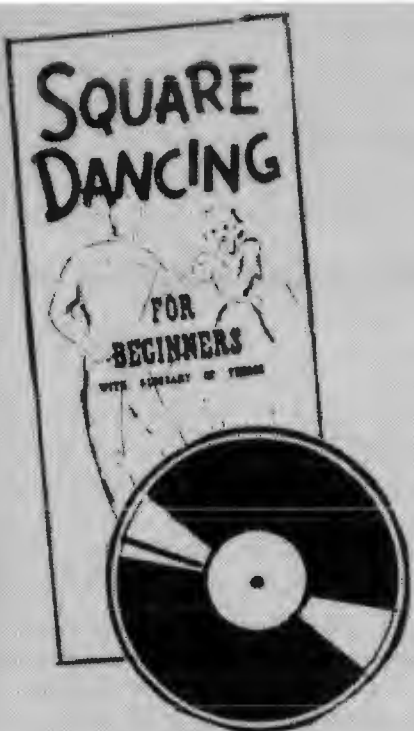
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("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

I received the bundle of back issues of Sets in Order, for which I am very grateful. I assure you these magazines will really get into circulation because I have started a weekly loan to the dancers at Paradise Tourist Park. I let them take the magazine home for one week, then turn it in for the next issue. They also pass them around with the other dancers.

R. C. Lindstrom
Bradenton, Fla.

Dear Editor:

We wish to thank you for the complimentary subscription of your wonderful magazine. We have thoroughly enjoyed reading it from cover to cover. Keep up the good work on this magazine.

Bertha Pedersen
Vancouver, Wash.

Dear Editor:

I was quite pleased to see the Caller's Edition come out. While I am not afflicted with "new-dance-itis," I always enjoy seeing the new calls and ideas printed. I feel that every call I work out helps make me a better caller even if I never call the dance. After all, studying someone else's ideas is one of the oldest ways of obtaining knowledge, and knowledge is the basis for the fullest enjoyment of square dancing and calling. Keep the new stuff before the callers and we will all benefit in the long run.

Bill Yates
Phoenix, Ariz.



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Lloyd Shaw

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Dear Editor:

There are square dances here (on Okinawa) open to officers and enlisted men of the armed forces and civilians of equivalent status. Regulations and customs . . . prevent social mingling of officer and enlisted personnel except on rare occasions. Roy Cunningham, Okinawa's one professional caller, calls square dances regularly at the USO Club and the Ryukyu Army Hospital Officers' Mess. Mrs. Genita Brammer instructs a callers' class and conducts square dances at the McChord Service Club. Lt. Col. W. W. Kinney calls at the Harbor View Officers' Mess, assisted occasionally by me.

All square dancers who arrive on Okinawa will be welcome at the appropriate square dances. So far the response has been much greater than last year, partly due to the greater number of dependents arriving here, and partly due to our increased publicity . . . It appears as if all the callers here use a slightly different style, but since the people who come here will scatter all over the United States when they return, it is well for them to be exposed to different styles of calling and dancing . . . Our opinions vary widely but we are all agreed that the object of the exercise (a military term) is to "Have Fun."

Lt. Col. E. H. Eddy, Okinawa

Dear Editor:

Square dancers are just about the friendliest people on earth! This, I realize, isn't a new observation . . . In thinking things over driving home from the big doings in Chicago, it seems to me the friendliness we met up with was one of the most pleasant recollections.

When some folks from Michigan stopped us in the Stock Yards Inn corridor around 2 A.M. to inquire of us the whereabouts of our Dayton group, it was for "Spence," not for "Mr. Wiedenheft." Evidently our caller became Spence so quickly when he spent a week at their ranch last summer, they had forgotten his last name! What a flattering compliment!

Ten minutes before demonstration time, a couple failed to appear. Someone said, "Maryann, we would have been glad to

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JESSIE POLKA SQUARE—
Singing square with Duet Calling
Gen Melton & Louise Morgan, callers;
Clay Ramsey, music.

help if they hadn't made it." (They did.) Even Herb Greggerson stepped in to replace a missing couple at the practice session.

. . . Let's do more of this sharing of experiences . . . When a couple seems to be trying to pick up a step by watching others, let's split up and share our knowledge. I'm sure glad to learn a new figure in exchange for an offer of help, and I'll wager others feel the same way.

Maryann Woolery, Dayton, Ohio

Dear Editor:

Thought you might like to know what is doing in square dancing in the far, far northland. Square and folk dancing has really gone forward this past year. Last year there were only about 3 active clubs here—but now we have 8 active clubs going strong. In fact, we have even formed a council to help bring the folk and square dance groups together for better dancing.

Earl Starkie
Anchorage, Alaska

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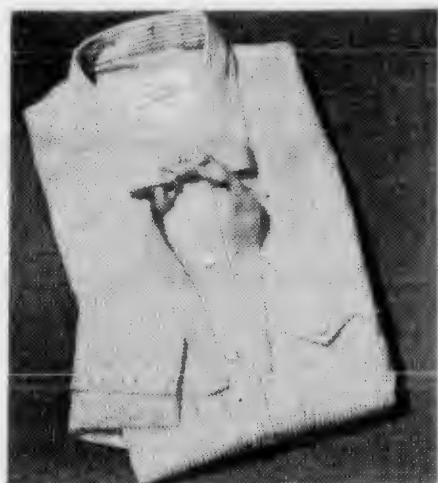
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WRITE FOR BROCHURE

Dear Editor:

I find your magazine, *Sets in Order*, very interesting. It would seem that in the West the dancers are interested in a higher level of dancing than in New England. However, in my classes the advanced figures go very well. I am trying to raise the level of dancing at the Hartford YWCA, where I call every Tuesday, by working in the more advanced numbers as often as the dancers' mood seems to indicate, but I am afraid that it is a great task . . . Neverthe-

less, it is real fun to call and to dance the numbers you folks do out there.

John DesJardins
Collinsville, Conn.

Dear Editor:

The square dance recognition pin is really making a hit here . . . One of our dancers has already conceived the idea of putting one of the pins on a tie bar so that he will always be wearing one.

Alan K. Berry
Edmonton, Alberta, Can.

Sets in Order

PROUDLY PRESENTS ITS
LIST OF SQUARE DANCEABLE
RECORDINGS FOR THE CALLER

RECORDS WITHOUT CALLS

ED GILMORE'S BUNKHOUSE FOUR—78 rpm \$1.45

2007/08—Oklahoma Red Bird/Sourwood Mountain
2009/10—Fighting Peacock/Bald Buzzard
2011/12—Tennessee Waggoner/Bunkhouse Reel
2013/14—Yucaipa Hornpipe/Bonaparte's Retreat
2015/16—Jack's Special/Johnny Goodin
2017/18—Little Joe/Chicken Reel
2019/20—Kansas City, My Home Town/Kansas Rag
2021/22—Uncle Joe/Down Home
2023/24—Billy in the Low Ground/Bully of the Town
2025/26—Leather Britches/Cripple Creek
2005/06—Jessy Polka Square/California Whirl
With written calls and instructions

TRIXIE & BILL—RHYTHMTRIX—78 rpm \$1.45

2027/28—Seesaw Breakdown/Old Missouri
2029/30—The Gallop/Up Jumped the Devil

OZARK HOEDOWNERS—78 rpm \$1.45

2031/32—Rockabout/Clyde's Tune
2033/34—Rubber Dolly/Gee Whiz
2035/36—New Ranger's Hoedown/Driftwood

ED GILMORE'S BUNKHOUSE FOUR—33 $\frac{1}{3}$ \$1.75

2001/02—Oklahoma Red Bird/Sourwood Mountain
2003/04—Fighting Peacock/Bald Buzzard

NEWEST RELEASES WITHOUT CALLS

Shirley and Her Beeman Brothers

2037/38—Arkansas Traveler/Mississippi Sawyer

2039/40 Bile the Cabbage/Tulsa

Contact your local square dance dealer for SETS IN ORDER Books and Records. If he doesn't have them, please let us know his name and address and we'll do the rest. Dealer and distributor inquiries invited.

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REVELATION!

By Velva Rae Garrett, Fort Smith, Ark.

Oh my, who's the caller? Oh, me, and oh dear!

A right hand, a left hand—confusing, I fear. He said something else, but I just couldn't hear.

Was it, "Promenade partners," or, "Do-Si-Do All"?

He must be crazy—he calls women "taws." Sashay partners was the very next thing I'm getting so dizzy I know I can't swing

The caller is wrong; he can't be right. He hasn't called one thing that we've danced tonight!

It seems he could call the things we are doing

Everything he says sounds like so much hooley.

He bellows and hollers and stamps his foot. Why in the world can't he stay put?

Maybe you people are trying to guess. Who in the world is to blame for this mess.

I'll doubtless regret it the rest of my life. For now I discover I'm the caller's wife!

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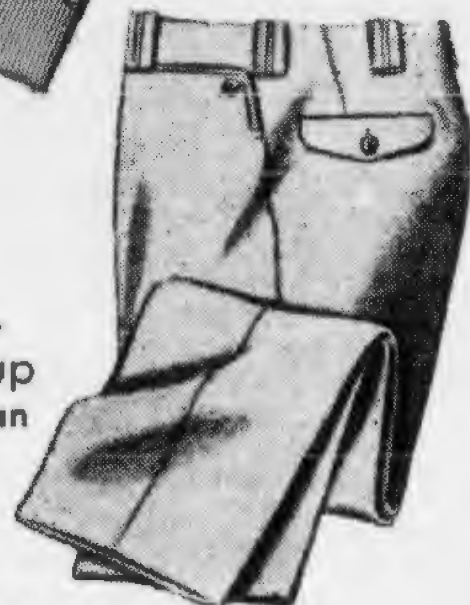


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The Round Dance Book by Lloyd Shaw.....	\$5.00
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Singing Calls by Cal Golden.....	1.00
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NEWEST RELEASES

OLD TIMER

8063	Old Joe Clar/Paddy On The Turnpike; music by Ardell Christopher	0.89
8065	Wabash Cannonball (instrumental)/Flip side with calls by Joe Kirch.....	0.89
8066	Too Old To Cut The Mustard—Cal Golden calling, and instrumental	0.89
8067	Barnacle Bill—Cal Golden calling, and instrumental	0.89
8068	Calcasieu Jambalaya/Shift the Gears—Bill Castner calling	0.89
8069	Texas Plains—Cal Golden calling, and without calls	0.89
8070	Blue Pacific Waltz/Lili Marlene.....	0.89

WINDSOR

7101	Ida Red/Marmaduke's Hornpipe.....	\$1.45
7102	Bill Cheatem/Gray Eagle.....	1.45
7108	Old Red Rooster/Battle of Eagle's Peak.....	1.45
7109	Limber Jim/Gotta Chop Some Wood.....	1.45
7116	Possom Sop/Shufflefoot Rag.....	1.45
7117	Rabbit In A Pea Patch/Stony Point.....	1.45
7122	Down South/Put On Your Old Gray Bonnet—Music by The Sundowners.....	1.45
7123	Mason's Apron/Fireman's Reel (instrumental).....	1.45
7422	Down South/Put On Your Old Gray Bonnet—Music by The Sundowners; called by Don Armstrong.....	1.45
7613	1898/Glow Worm—Music by The Sundowners.....	0.90

JUBILEE

510	Tennessee Polka Square/Hello—called by Mike Michele	
511	Tennessee Polka Square—called by Mike Michele, and instrumental	
512	Hello—called by Mike Michele, and instrumental	
513	Ends of The World—with Mike Michele and instrumental	
572	Trinidad Twister/Wright's Star—with Marvin Shilling	
573	Out You Go/Allemande Breaks—with Marvin Shilling	
574	Sunflower Square—with Marvin Shilling and instrumental	
590	Jambalaya Square—called by Paul Phillips and instrumental	
591	Put Your Arms Around Me Honey—called by Paul Phillips and instrumental	
711	Anytime/Sunflower Polka	
712	Jambalaya/Kentucky Waltz	
	All records in this group, each.....	\$0.89

BLACK MOUNTAIN

1004	Durangs' Hornpipe/Sugarfoot Rag—no calls.....	\$1.05
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BROADCAST (Round Dances with Instructions)

416	Lili Marlene/Ballad To A Lovely Lady	
423	Lazy River/Indian Love Call	
470	Doll Dance/Stumbling	
471	Peek-A-Boo/Bye Bye Blues	
472	Scalawag/Blue Skirt Waltz	
473	Ballin' The Jack/Five Foot Two	

(Square Dances with Singing Calls)

559	My Little Girl/Travel On	
560	Gal I Left Behind/Sally Goodin	
561	Arkansas Traveler/Red River Valley	
562	Hutch's Hoedown/Rancho Grande	
	All records in this group, each.....	\$0.89

SETS IN ORDER

1001/02	California Whirl/Four Star Hash—Ed Gilmore calling.....	1.05
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1007/08	Four Men Hash/Ladies $\frac{3}{4}$ Chain—Bob Osgood calling	1.05
1009/10	Sashay Hash/The Suzy Q—Jim York calling.....	1.05
1011/12	California Starburst/Texas Double Star—Jim York calling	1.05
1019/20	Five Foot Two/Runouttanames—Arnie Kronenberger calling	1.05
1021/22	Put 'Em In The Lead/Heal And Toe Square—Arnie Kronenberger calling	1.05
1023/24	Ranchos Romp/Kansas City—My Home Town—Arnie Kronenberger calling	1.05
1025/26	Free Wheeler/Arkansas Traveler—Darrell "Brownie" Brown calling.....	1.05
2033/34	Rubber Dolly/Gee Whiz—Ozark Hoedowners' music	1.45
2035/36	New Ranger's Hoedown/Driftwood—Ozark Hoedowners' music	1.45
2037/38	Arkansas Traveler/Mississippi Sawyer—music by Shirley and her Beeman Brothers.....	1.45

MacGREGOR

669	Bye Bye Blackbird/Golden Slippers—Jonesy calling	
670	Bye Bye Blackbird/Golden Slippers—no calls	
671	Easy Does It/Breakaway—Gordon Hoyt calling	
672	Edi Hoedown/Breakaway Hoedown—music by Rusty's Riders	
673	Texan Whirl/Lady Walk Around—Rickey Holden calling	
674	Leather Britches/Black Mountain Rag—no calls	
675	Lady Elbow Swing/The Rout—Rickey Holden calling	
676	All The Way Through Texas/Twinkle Twinkle Little Star—no calls	
677	Candlelight Waltz/Side By Side—no calls	
678	Jambalaya/Cold, Cold Heart—Jonesy calling	
679	Talkin' Up The Square/Ghost Riders In The Sky—Jonesy calling	
680	Jambalaya/Cold, Cold Heart—no calls	
681	Smoke, Smoke, Smoke/Ghost Riders In The Sky—no calls	
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The folks at Butler Custom Recordings, Cincinnati, Ohio, let the rest of us hear what real good calling comes from that part of the country. A new record released by them this month features Gus Heisman, with music by the Haylofters, in a pair of sides that are very clear and most enjoyable to listen to. One side, "Cindy Lou," (the open window variety) has lots of "punch" and extremely good "drive," for a singing call. The reverse side of the record features a patter call hash—Gus calls "Helter Skelter" which includes a bit of Chase the Rabbit, Chase the Squirrel, Forward Six, and a delightful version of the old "Pokey Dive." Gus' enthusiasm and ability is very ably captured on this most enjoyable record.

A pair of Southern California's top notch pleasure-giving callers now appear on Sets in Order label. The first is Darrell E. "Brownie" Brown, of Manhattan Beach, California, whose records, "Arkansas Traveler" and "Free Wheeler" were released last month. This month's special release features Al Lockabey "Lefty Allemande" from the Cow Counties in California. Lefty calls a Singing Hash and a No-Swing Hash in a style that has endeared him to dancers at Sunny Hills and among the many clubs in the San Fernando Valley where he calls.

Also featured are two records without calls by Shirley and her Beeman Brothers: SIO 2037/38 — Arkansas Traveler and Mississippi Sawyer.

SIO 2039/40—Bile the Cabbage & Tulsa

NOTE:

The California Round Dance Teachers Association has chosen for the Round Dance of the month the Kentucky Waltz by Ray and Inez Johnson of Fresno, California. This dance was written up in the September, 1952, issue of Sets in Order, although the twirl of measure 24 has been taken out and replaced by one more twinkle step as in the preceding measures.

CALENDAR OF SQUARE DANCING EVENTS

Apr. 10—3rd Annual Jamboree
Baker Univ. Gym, Baldwin, Kans.
Apr. 11—1st Ann. Statewide Florida Fest.
Fair Grounds Stadium, Tampa, Fla.
Apr. 11—Mid-Tex. Assn. Spring Jamboree
City Coliseum, Austin, Tex.
Apr. 11—Northwest Okla. Dist. Festival
Enid, Okla.
Apr. 11—Southern Dist. Okla. Festival
Ardmore, Okla.
Apr. 12—Columbia Council Springtime
Jamb., Oak's Park, Portland, Ore.
Apr. 17-18—Colo. A&M Haylofter Festival
Fort Collins, Colo.
Apr. 18—5th Ann. Jamboree-Greater St.
Louis Fed., Winter Grdn, St. Louis, Mo.
Apr. 18—2nd Ann. Greater Utah Festival
Provo, Utah
Apr. 19—1st Dist. A-Square-D Festival
Olive Recr. Hall, Burbank, Calif.
Apr. 24-25—9th Ann. New Eng. Folk Fest.
Mem. Audit., Worcester, Mass.
Apr. 24-25-26—4th Ann. Mont. Ben. Fest.
(Silver Beaus and Belles), Butte, Mont.
Apr. 25—Central Okla. Dist. Jamboree
Oklahoma City, Okla.

Apr. 25—4 States Assn. Festival
Texarkana, Tex.
Apr. 25—Kansas Callers' Assn. State Fest.
Municipal Audit., Topeka, Kans.
Apr. 25—Western N.Y. State Jamboree
YWCA, Rochester, N. Y.
Apr. 25—1st Ann. Houston Cpl. Dance Fest.
Mason Park Rec. Bldg., Houston, Tex.
Apr. 26—Callers' Show
Playground, West Hollywood, Calif.
Apr. 26—WSDLC Workshop, SDAW Meet-
ing and Oshkosh Centennial Jamboree,
Oshkosh, Wisc.
May 1-2-3—Buccaneer Days Sq. Dances
Corpus Christi, Tex.
May 2—2nd Ann. So. Colo. Jamboree
Trinidad, Colo.
May 2—5th Ann. Holiday-in-Dixie Dance
Municipal Audit., Shreveport, La.
May 2—South Central Dist. Festival
Anadarko, Okla.
May 2—Bux-Mont Festival
Sr. High Gym, Abington, Pa.
May 29-30—2nd Annual Cow Town
Hoedown, Sheridan, Wyo.

MAC GREGOR RECORDS

New Releases

#677—"Candlelight Waltz" without call
(My Baby's Coming Home)/
"Side by Side"

#678—"Jambalaya"/"Cold Cold Heart"
with call—Jonesy

#679—"Talkin' Up The Square" (Smoke,
Smoke Smoke)/"Ghost Riders In
The Sky" with call—Jonesy

#680—"Jambalaya"/"Cold Cold Heart"
Without call

#681—"Smoke Smoke Smoke" (Talkin' Up
The Square)/"Ghost Riders In
The Sky"—Without call.



WRITE FOR CATALOG AND ADDRESS OF NEAREST DISTRIBUTOR

MAC GREGOR RECORDS

729 SOUTH WESTERN AVENUE LOS ANGELES 5, CALIFORNIA

HAYRIDE

By Bob Hall, Glendale, California

Music: Any good hoedown will do.

Allemande left old Arkansas

Do a Do-sa-do with your pretty little taw

Gents star left on the toe and heel

Turn the opposite lady with a Wagon Wheel

It's a full turn around and a pretty little spin

Now the hub flies out and the rim flies in

It's all the way around and you're gone again

With a Right a and a left, then Box the Gnat

The Box the Gnat is with original partner

The Gals star left, the gents stand pat

You meet this gent and take him right along

In a Star Promenade, and sing a little song

Gals pick up original partner.

With a hey nonny-nonny and a wagon load a hay

The gals roll away with a half sashay

The gals make a right face turn rolling across in front of their partners to outside of star while gents move into center of star.

The gents back out with a full turn around

And circle up eight when you come down

Circle to the left and around you go

Break that ring with a Do-Paso

Partner left and corners right

Partner left with a full turn around

Do an Alamo Style when you come down

Gents keep partner's left hand in theirs and take the right hand of the right hand lady forming a ring of eight, gents facing in, ladies facing out.

Balance in and balance out

Box the Gnat, turn half about

Box the Gnat is with right hand lady. Keeping hold of her right hand, join left hands with the next lady—original opposite. Gents are now facing in, ladies out.

Balance forward, balance back

Box the Flea and then stand pat

Box the flea is like a Box the Gnat, except that left hands are joined. At this point everybody is standing still.

And clap your hands with a clap, clap, clap

Swing on the corner like swingin' on a vine

And swing the next girl down the line—

Promenade or allemande left, etc.

Eunicemaid . . .

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FRENCH ACCENT FOR SQUARE DANCE

On January 22, the stage of the Alhambra Theatre in Bordeaux, France, rang with the unlikely yipping and hollering that accompanies an American square dance. Two squares of dancers performed during a program that featured, according to the invitation, "folklore americain (dances populaires, quadrilles, jazz) . . . par des artistes americains." (You can try out your French!) The "artistes americains" who participated in the square dancing were members of the armed forces stationed there, with Col.

Duncan Hallock as caller. Col. Cornelius Lichire, Commandant of the American Forces in the Bordeaux region, presented the program along with Theodore Arthur, Director of the American Information Service there.

A large group of young French people in Bordeaux are interested in the United States and Americans — and have indicated that they want to learn to square dance. They will soon be able to execute an allemande left (or "gauche"), with typical French flair.

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EIGHT ROLLAWAY

By Ed Gilmore, Yucaipa, California

Ladies center and back to the bar
 Gentlemen center with a right hand star
 All the way around on the heel and toe
 Left to your partner—Do-Paso
 Partner left and corner right
 Back to honey, (but not too far)
 Gents to the center like an allemande thar
 Eight Rollaway with a half sashay
 And the gents back up in the same old way

On the call Eight Rollaway, the gents break from the star and walk out of the star while the ladies walk in. As they do so each person does an additional half left face turn so that the gents end up on the outside backing up and the ladies on the inside walking forward in a left hand star. Each person has his partner in a right elbow grip, and is facing his corner.

Allemande left and hang on tight
Take your partner by the right
 This is the same as Alamo Style.

Balance in, balance out
Box the Gnat turn half about
Balance forward and back to the bar
Swing 'em by the left to an Allemande Thar

Keeping hold with the left hand, gents swing into an Allemande Thar.

Eight Rollaway with a half sashay
And the gents back up in the same old way
Allemande left and hang on tight
Take your partner by the right
Balance in and balance out
Box the Gnat turn half about
Balance forward, back to the bar
Swing by the left to an Allemande Thar
Shoot this star to a right and left grand, etc.

This brings you to your original corner lady.

Repeat as desired.



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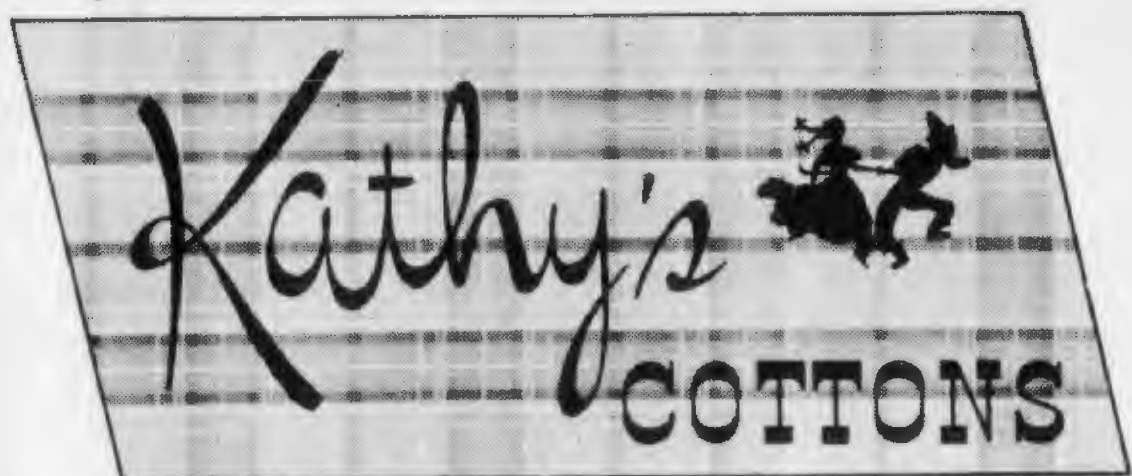
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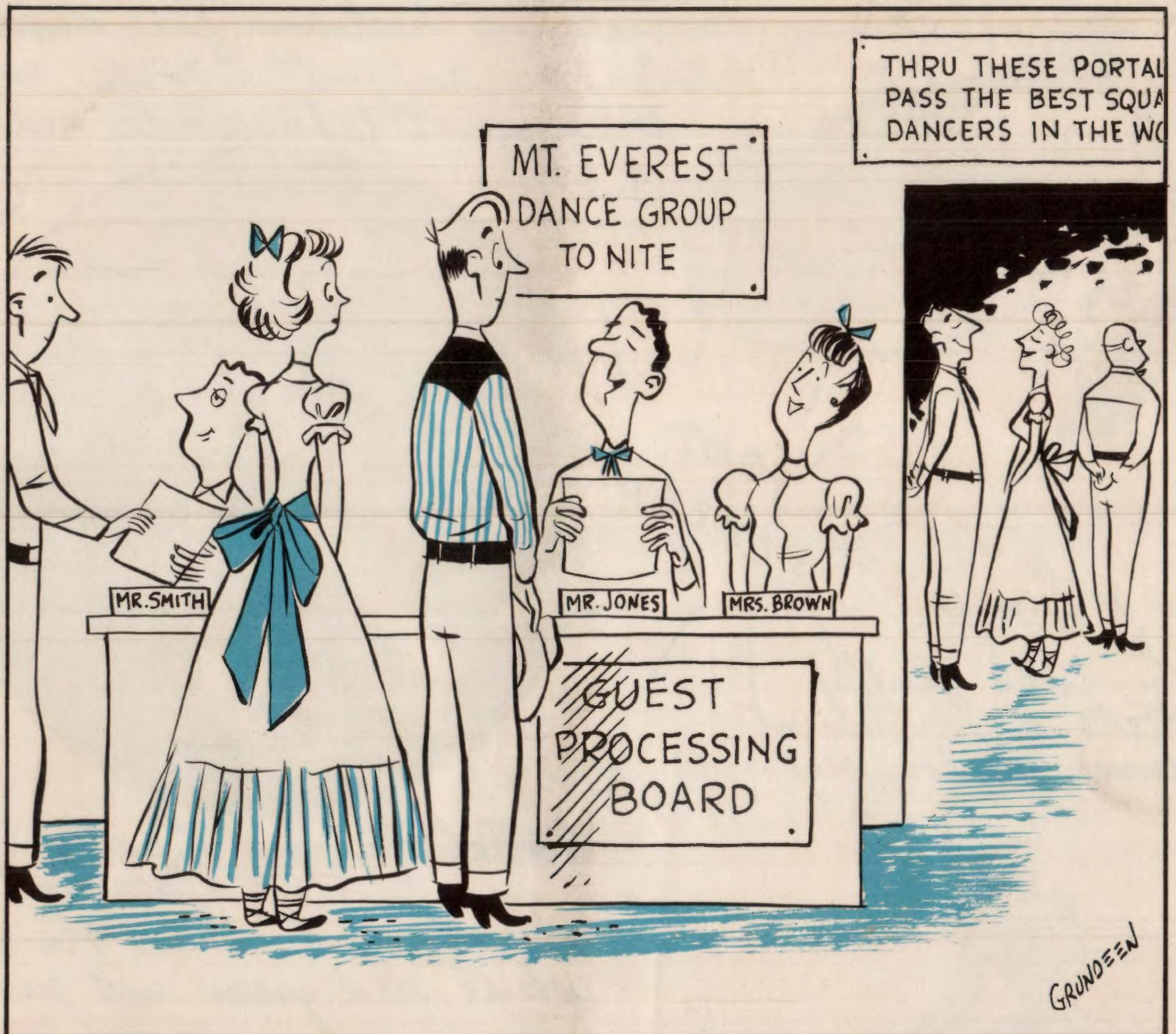
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